

The School Musician

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January 1949

Can Teacher Shortage Stymie School Music?

McAllister Says Yes. See page 24



Rafael Mendez

CHOOSING AN OLDS

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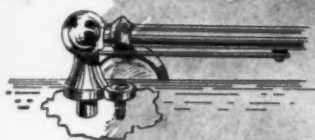
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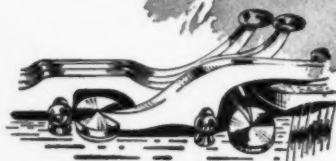
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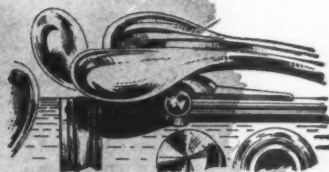
Side keys that actually jump over intervening tone holes permit a straight-in-line action that eliminates twisted mounting of pad cups . . . and the raising of E^b/B^b and C[#]/G[#] holes to eliminate "bubbling" . . . a common fault of all other clarinets.

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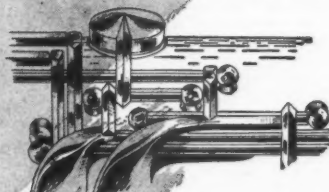
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Jazz Lab.

Wichita, Kansas—A distinguishing feature of the annual concert of the University of Wichita Band, which is under the direction of James Kerr, was the performance of the James-Matthais "Trumpet Rhapsody" which represented the culmination of the university's new experimental laboratory, designed to provide experience in combining modern or popular music with the classic or legitimate forms of music.

The trumpet soloist for the first performance of this new type of musical form, was Delbert Johnson, senior in the College of Music. Mr. Johnson is one of the leading players in university music circles of today and has had a wide and varied experience in the professional field of modern music. Lawrence Intravala, arranger and conductor of the Rhapsody, has written arrangements for dance orchestras and symphony orchestras since 1938, many of which have been successfully used by the Wichita Symphony as well as University Instrumental groups. Mr. Kerr believes that this type of experimentation has a valuable and profitable position in the field of modern music, and provides experiences in the fields of arranging, composing, conducting, performing, and overall musical development which is extremely beneficial to the music student of today.

In addition to this experimental laboratory, the University Concert Band continues to play and perform the finest of the heavier or more classical compositions from the pens of the great masters. "Die Fledermaus" by Strauss, "Symphony in D Minor" by Franck, "Nutcracker Suite" by Tschalkowsky, and the "Italian Polka" by Rachmaninoff performed this year, are typical of the compositions and composers chosen by the band each year for their annual concert, their concert tours (which included seven performances in Kansas last year), and their recordings.

Mr. James Kerr, conductor and professor of Woodwinds at the University, graduate of Northwestern University (MM), is well reputed throughout the mid-west as having one of the finest Marching Bands as well as Concert Bands during the past few years. Part of the successes in both fields are due to the well balanced instrumentation of both groups, the opportunities provided by Mr. Kerr for manuscript reading, special arrangements, performance of the latest works, and continued performance of the best in the classic realms. The 107 piece concert band has drawn musicians from eleven states, including Illinois, South Dakota, Wisconsin, Pennsylvania, Ohio, Colorado, Idaho, Oklahoma, Indiana, Iowa, and the remaining 80% from Kansas.



This Band Will Play its 20,000th Concert in 1949

Long Beach, Calif.—The Municipal Band here is one of the oldest and most active in the country. It plays a concert nearly every day and on many days plays two programs. On January 1 this band performed its 19,582nd Concert.

The band is under the Direction of J. J. Richards, formerly of Sterling, Illinois. He is a former Sousa man, as was also his predecessor the late Herbert L. Clarke.

★ Presenting ★ ★ ★



Russell B. Christman of Harrisburg, Pennsylvania

We give you the picture of a young music man on the way up. Oh, Russ Christman has a list of wonderful accomplishments already to his credit and he is unanimously voted one "most likely to succeed." But the brilliance of his early career merely suggests the heights to which he shall surely attain.

First advanced study of music came to Mr. Christman at the Ernest Williams School of Music in Brooklyn from which he graduated in 1937. This was his stepping-stone to New York University where he won his Bachelor's Degree in 1939. Back to that school he will go in the summer of '49 to complete the last hours of work for his Master's Degree.

From his very beginning as Music Instructor at Mt. Union, Pennsylvania, High School in 1939, Mr. Christman studied his work with eagerness and accomplishments which won the immediate admiration of the administrators. This record advanced him to Supervisor of Music in the Leighton, Pa. Public Schools in 1940 and he remained there for seven years. As Director of Instrumental Music at John Harris High School since 1947 he continues his swing upward, a direction that shall surely bring him to college level teaching in the visible future. He has already served as president of the Music Educators association of his state, Eastern District.

He believes that the "Radio-Symphonette" offers some solution to the diminishing high school orchestra today, and takes his greatest thrill out of watching the development of his music students as they thrive on subject matter well presented. He is a lover of all sports and indulges in them.

*"They Are Making
America Musical"*

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Cover Story

One of the most successful and enthusiastic users of the accordion with the High School Band is Lyle LeRette, Director at Tulare Union High School in California. Mr. LeRette uses four accordions to front his band of 75 pieces.

The group on the cover is designated as the "Color Section of the Band." The players are reading left to right as they appear: Wilma Johnson, flute; Walter Smith, flute; Harold Nixon, 1st horn; Harold Jones, 2nd horn; Betty Higdon, oboe; Virginia Guerin, bassoonist; Delores Cadona, Barbara Roseman, Jaon Badgley, and Lorraine Mills, accordions. A picture of the complete band appears elsewhere in this issue.

The School Musician

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Edited exclusively for grade and high school musicians and their directors. Used as a teaching aid and music motivator in schools and colleges throughout America.

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* Unless it concerns an affair of the heart the SCHOOL MUSICIAN faculty can answer any of your burning questions. Your instrumental columnists will welcome your letters.

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A Study in EVALUATING The Instrumental Music Program

Functions of the Program

●THERE ARE TWO FUNCTIONS INVOLVED in the teaching of instrumental music in the schools. They may be defined as the "immediate or school function" and the "ultimate or social function." The "immediate function" may be explained by saying that almost all schools which start instrumental music programs want a band or an orchestra in the quickest possible time. If you are employed as an instrumental teacher, the principal or superintendent very often is not particularly interested in the method which you employ for obtaining quick results unless he is interested in your bringing home superior ratings from competition or festival. The "ultimate function" may be defined as educating the individual for a leisure time activity which he will carry on into adult life, and which he will continue to enjoy as a participant in performance. Any course in instrumental music must take into consideration both functions if it is to be complete and successful. The approaches used are obviously determined by the philosophy underlying each function.

Types of Approach

There are four approaches to instrumental music study in use in schools today: 1—Private lessons; 2—Class lessons on homogeneous instruments; 3—Class lessons on heterogeneous instruments; 4—The full band or orchestra in one class, consisting either of all beginners, or beginners and intermediate performers.

Private or individual lessons are designed primarily for the development

of technical facility and tone. The method employed is a carefully graded scheme of habit building for technical mastery through a drill process. Often, little or no thought is given to developing general musicianship, ensemble performance, other elements of music such as design, orchestral timbre and appreciational values. The attitude and interest of the learner are frequently disregarded. Teachers will often insist that their pupils stay away from "contamination" with amateur instrumental groups, neglecting one of the chief merits of music as a social art. Technique is set up as a goal in itself, instead of being a means to the goal of musical understanding, and the value of music as a social art. It is the most expensive form of instrumental study, and in public schools it can hardly justify its existence in terms of teacher's salary. It may build good technique and tone, but at the expense of many other vital functions in music.

Class lessons on homogeneous instruments in many cases are similar to private study, i. e., the development of technique. They are not as successful as private study in that respect since most of the teaching must be done through word concept, with less opportunity given for individual work, and the limitation of too little attention to important details. A different psychology of teaching is involved in this approach which many teachers, transferring from private teaching to class teaching, fail to learn. Many schools will not permit students in classes to participate with

the band or orchestra until they have achieved a standard of performance skill required for that organization. Educationally, it may be an improvement on individual work if properly utilized because of the collective stimulation of competition; the emphasis on cooperative and musical unity and their social implications; and finally, its economy, since you can teach many for the same cost per teacher.

Class instruction on heterogeneous instruments is carried on in many ways, including groups of the same family such as strings, woodwinds, brass and percussion, or else, instruments of similar key, i. e., all Bb, C, Eb or F instruments in their respective groupings. With this approach, the teacher is immediately handicapped in the amount of technique he can teach, since each instrument presents a different problem. Furthermore, entirely different types of materials and procedures are essential for success with this method. The emphasis is no longer on technique alone, but on tonal balance and ensemble performance. A new element in the form of "listening to others as well as to yourself" enters. There is great stimulation of interest in development of technique as a means to finer musical performance in order to make group music sound better. It is much easier to motivate the work because of larger opportunity for variation in drill processes. Dynamics acquire a new meaning because of the relative importance of melody and accompaniment. What is lost in technique is more than made up in interest in music as a social art, and in stimulation towards a finer musical understanding and in appreciational values.

The full orchestra or band approach is coming into general favor because

By *Irving Cheyette*

Professor of Music Education
Syracuse, N. Y. University

of its stimulating values. Children come to feel that they are participating in a genuine total musical experience in a real band or orchestra from the outset. There is even greater opportunity for variation of drill processes; for teaching dynamics and tempo through rehearsal routine; for study of instrumental timbre; for ensemble balance; for analysis of form, thematic development and orchestration. Such a course must of necessity be based on familiar song literature and should be taught from a singing approach similar to that used in piano class methods. Technique can be taught with the use of unison scale charts in score form—(such as the Pathfinder Scale, Chord and Rhythm Charts, Carl Fischer, Inc.) after the children have gained some little control over embouchure and bow. Only a limited amount of technique can be taught at one time. It takes a skillful teacher to handle such a group for he must be acquainted, if only superficially, with all the instruments. However, this method is the most fascinating from both pupil and teacher standpoint because it utilizes a musical process for the acquisition of mechanical skills, rather than a mechanical process for the attainment of a musical understanding and technique.¹¹

From the standpoint of completeness of an instrumental program, a combination of groups 2, 3 and 4 would be the most successful and happiest for technical and musical growth.

Administering the Program

Classes are scheduled either in regular, definitely assigned periods; during study period; or on a rotating or stagger plan. Obviously, the regularly assigned schedule system is best. The stagger system offers an excellent substitute for the regular system where difficulties or conflicts in scheduling occur. Most supervisory officers are willing to install such a system, and the cooperation of academic teachers must be sought. Careful check must be made each week so that children know what period to come for lessons. The most unsatisfactory grouping is secured by having children come during study periods. It is next to impossible to plan for each class since the teacher never knows who will show up or what instrumentation he will have to work with.

Psychology of the Class Lesson

The lesson should be so planned as to keep everybody busy, though not necessarily playing, all the time. The first few minutes might be devoted to "warming up," either with unison scales in the key of the piece to be

studied, bowing exercises. This should be followed by the work assigned. Opportunity for individual help is possible by alternating individual with full group performance. Following this, take a few minutes for helpful criticism pointing out means for improving technique.

Turning to the new assignment for home study, analyze with the students the problems involved rhythmically, dynamically, tonally, expressively. Make sure they fully understand what they are to accomplish. A poor result in class is often due to failure to understand what was required in the assignment. Whenever possible sight-read the new assignment with the group, explaining difficulties.

The remainder of the period, with the exception of the last few minutes, might be devoted to help with the school music, not merely playing it through, but smoothing out technical difficulties so that rehearsals of the full group move along more rapidly towards finer ensemble.

The last few minutes should be left for "inspiration" in the form of solo or small ensemble performance either by the teacher or the more advanced students. Pupils will vie with one another to be chosen for this honor. It not only serves as a valuable stimulus, but acquaints them with good tone quality and additional literature.

In summation, a check list of questions for self-evaluation is appended for the teacher to improve his own work. Self-criticism, if sincere, is frequently more valuable than the criticism of an expert, since you may be willing to abide by it. For convenience sake, these are listed under topical headings. You can think of many more questions to ask yourself. Write them down and think about them, then do something to improve your class behaviour. You will find your own work improving only if you DO something about them. Since the thought is father to the act, proper acts will do much to improve your work and your students' performance. This will do much toward enhancing your value to your own community.

Teacher's Evaluation Check List

Psychology of Approach:

1. Does the class employ the students' previous experience in vocal music?
2. Does the class provide a musical ly worthwhile experience from the outset?
3. Is the class interesting from student standpoint?
4. Does the class utilize the students' previous experience with rhythm band?

5. Does the class provide an opportunity for creative initiative?

6. Does the class provide an opportunity for outside activities in home, church, club?

7. Is this type of approach worthy of my sincere support?

Appreciational Values

1. Does the class provide familiar and worthwhile music?
2. Does it provide opportunity for acquaintance with the materials of music (instrumental timbre, design, ensemble values, etc.)
3. Does it provide opportunity for correlation with assembly programs as an accompaniment to singing or other group performance?
4. Are my students becoming acquainted with simple harmonic listening for correct intonation?
5. Are my students improving in their listening habits with respect to the choice of music they tune in on the radio, the recordings they buy?

Technical Development

1. Is provision made for carefully graded material for each instrument, solo, technical studies, ensembles and full band or orchestra?
2. Is the work developing progressively and consistently?
3. Will the class work provide an adequate technique for further study?
4. Are my assignments specific and within the comprehension of my students?
5. Am I holding the full attention of my students through variation of drill processes?
6. Is the material they play of such length as to be played successfully without tiring physically?
7. Are pupil difficulties carefully analyzed and explained?
8. Is music terminology an outgrowth of developing understanding through musical experiences and growing abilities?
9. Is there sufficient practice material, solo, technical and ensemble for home study?
10. Does the home work have a direct bearing on the ensemble material to be performed?
11. Does my planning make regular use of skills previously developed?
12. Is the rhythmic development readily grasped and understood?

Mechanical Set-Up

1. Is my room always ready for the next class?
 2. Are there sufficient stands and chairs, chalk, blackboards, erasers?
 3. Do I have all materials needed for the next class?
 4. Is my lesson plan definitely set, or merely a hazy idea in my head?
- If you can answer these to your own satisfaction, you are probably doing an excellent job.

Here is Our Band CONSTITUTION

And it Will Work for You, too

● YES, WE HAVE A BAND CONSTITUTION—AND IT WORKS.

We had heard many pros and cons about this issue so after carefully studying both sides we decided to go along with the "pros" and have a constitution that would really be workable. Other high school organizations of any worth have by-laws to follow so we thought our band worthy of such an honor, for we are called on for pep assemblies, football and basketball games, concerts and special activities.

In order to really get things "cooking" our band officers met in our small apartment to make a final draft of the constitution suggested by the entire band organization. Even though our papers were all sprinkled with cookie crumbs and splattered with coke we felt we had fulfilled our mission and considered it a job well done.

We could really see we had two main objectives: (1) to make the band an official organization thus creating more member interest within the band, (2) to help the band leader in the provisions of the constitution. The band then would not only be a class but a select group of students. In order to accomplish this end the constitution specified who may become members of the high school band—also what qualifications students from the junior band must have in order to be admitted to our select group. This in turn, we felt, would give the students in the junior band a goal towards which to work. We provided for a merit system so band students would be given points thus alleviating guess work when the instructor had to hand in our marks. He would then be able to not only mark on playing ability but would have the attendance, public appear-



Bert Skagoon is a man of ideas. And what is more he puts them to work for himself and shares them with others.



ances, care of instruments and music, small ensemble work, and, above all, our individual practice on which to judge us.

We immediately provided for band officers and a board of directors which consisted of two students from each school class, these to be called the Executive Board. In this way more would have a "voice" as to the settling of important issues and we have found no reason for changing this set-up.

Our constitution also provided for

a small fee for dues. This money to be used for the purchasing of special band awards as the school furnishes the ordinary letters. We felt other ways were needed to earn money so we provided such means in our constitution. The band is authorized to buy reeds, oil, cork, grease and other minor supplies in large quantities to be sold at a profit to members. We found in one year the profit may amount to nearly a hundred dollars especially since we have a "penny pinching" treasurer who doesn't even let a drop of oil go unsold.

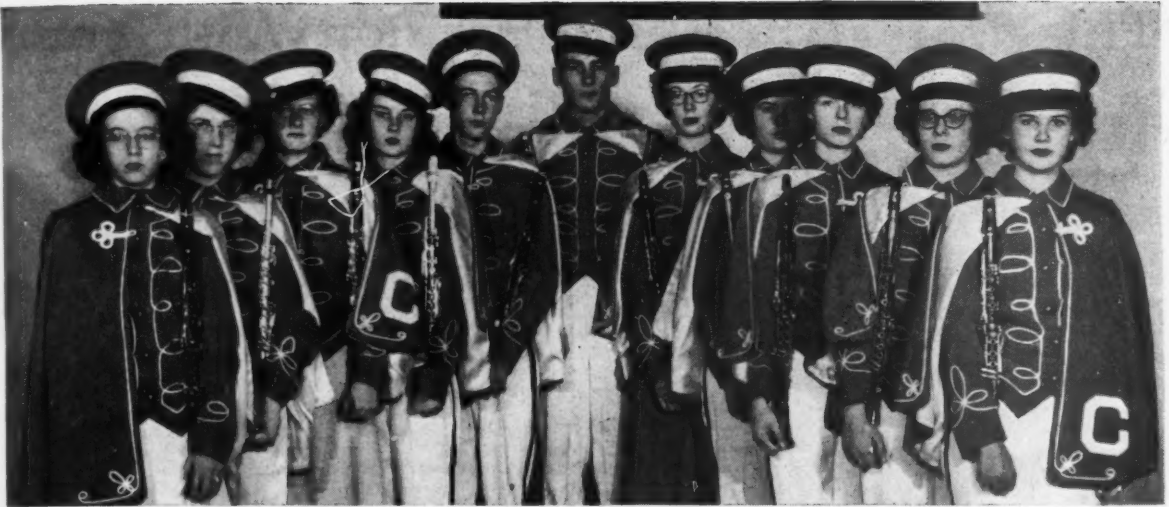
With our band having its own government we found students more responsible when appointed to certain duties. We have our own librarian, properties committee, reporter and student directors. The students really "rise to the occasion" even if many times it means work. Possibly they want to show they are worthy of such an honor.

At present the Board of Directors meets when necessary. They may be called together any time by the president or the band director. Certain parts of the constitution are still in the experimental stage so oftentimes the executive board needs to make changes. These changes are made, of course, with the approval of the band members.

We have found we like the idea of making our own rules and regulations and feel our band has made much more progress with a constitution such as we have. If you have not tried one why don't you come along with us and see if you can't say also, "We have a band constitution—and it works."

By Bert Skagoon

**Music Director, Conrad High School
Conrad, Montana**



The Clarinet Section of the Conrad, Montana band where Bert Skatoon wields the baton, is thoroughly sold on the band constitution, and is responding to its discipline with fine musicianship. The entire band is to be newly uniformed within the next week or two and then you will see morale in the band room reach a new high.

YOU Can Organize A Dance Band

By *Iruman H. Shoaff*

Bemidji, Minnesota

● ORGANIZING A HIGH SCHOOL DANCE ORCHESTRA isn't hard nor does it take much equipment to get started. You probably think why should I organize one or what good will it do. It will give the kids in the band and the school a well rounded musical education. It's not hard, and here is how you do it.

In getting the equipment you need to start with orchestrations. These are quite hard to find. They cost money and you can't get along without them unless you arrange yourself and arranging is hard work. But should have plenty of orchestrations on hand before you start. Nothing is so flat or goes so flat as an orchestra, after a few rehearsals, out of new material to practice. In buying arrangements, stock arrangements, the old standard tunes are the best because your players will be familiar with the tune and have an idea of how the song should sound with the rest of the fellows playing.

As far as the qualifications of the players, they should be willing to work hard to make a go of the orchestra. You, the band director, will know what players would and could make a go of it.

In getting the instruments you should hope and pray that the players have their own. The main trouble will probably be getting a drum set. If you can't find a drum set get the school's base drum and snare. All you will need is a foot pedal for the bass drum and a stand for the snare. This is all you need to start out with.

Later you can add to it.

In the instrumentation, you may have just three instruments. Piano, drums, and the lead instrument, whichever you choose it to be. This arrangement isn't good because to the listener, the music becomes monotonous after three or four hours, and the limitations of a three piece dance combo are great. A well rounded group would consist of three saxes, doubling on clarinets, two trumpets, trombone, bass violin, piano, and drums. This is a good arrangement in that you can buy orchestrations very easily and that the orchestra is unlimited in the types of music it can play.

Maybe you are saying to yourself, how can I get a nine piece orchestra together? You can always use the three piece combo to begin with and work up from there. The main idea is to get something started.

The fellows in the dance band should understand that when you rehearse you work and not just blow a few hot licks with the boys and then go home. After rehearsals is a good time to corn around with the fellows and have fun. When you play in public, that is fun too, but rehearsals are reserved for work.

In rehearsal is the time to watch

for the boy who will make a good front man. The front man is the man who directs the band in public. The boy should be a natural leader in that he can make the orchestra do what he wants them to do only letting them think that that is what they wanted to do. Once you have selected a front man, the band director steps aside to let the organization carry on by itself.

In playing outside jobs permission should be received from the school and parents. The jobs should be planned when there is no conflict with school activities or with the boy's home work. Also in playing outside jobs you should find out from the musicians union if it will hurt them in any way. They might want the group to join the union.

Once your organization is on its feet and on the road to success take some of the money earned and invest it back into the band. Buy a new drum set. A flashy drum set adds 100 percent to the looks of the outfit. You will be needing new orchestrations, a loud speaker system, fronts for the music and mute stands.

Students go for a dance band of their own and they will brag about it to students of other high schools, so give them something to brag about.

This is YOUR Clinic Session With Your U. S. Air Force Band

And Here Are the Answers to the Questions You Ask

Trombone



By **Norman Irvine**
Principal Trombonist,
The U. S. Air Force Band

Question: What is the best lubricant for the trombone slide?

Answer: It depends on the instrument. Older instruments had slides made of metals which usually took to oil better. Modern slides are made of metals which work well with a cold cream and water spray. Sometimes it depends on which you start with. If you start with oil, you may have to continue with it unless you want to boil the oil out of the metal. Vincent Brel, of New York City, recommends cold cream for the slides he manufactures and has written a very good pamphlet on slide care.

French Horn



By **Joseph Freni**
Principal French Hornist,
The U. S. Air Force Band

Question: Is it more important to have a lot of technique or a good tone on the horn?

Answer: A good tone is the fundamental requisite on any instrument. How-



ever, it is essential to have a certain amount of technique too.

Question: How should I divide my practice time?

Answer: You should devote at least an hour a day to practicing without music, working on scales and arpeggios and rudimentary exercise. Whatever other time is spent can be on solos, studies, etc.

Question: I am now playing cornet and would like to know if it is possible to change over to horn?

Answer: Yes it is very possible although at first the horn will seem difficult to control. Some of our finest horn players were former cornetists.

Tuba



By **Edward Dougherty**
Principal Tubaist,
The U. S. Air Force Band

Question: Should I have a mute or my tuba?

Answer: It probably will not be necessary, however, if you should want one for your own satisfaction and pleasure, you will probably have to make it yourself. I don't know of any that are made commercially. It will only be practical on an upright model as the curve of the bell on a bell-front model would pose quite a problem. For the upright, they are usually built similar to a trombone straight mute. (On a much larger scale, of course.) Similar materials are used.

If you plan to use it for very soft passages, just bear in mind that a tuba can be played soft enough without a mute. Then too, a mute changes the tone quality completely.

Bassoonist



By **Harry H. Meuser**
Principal Bassoonist,
The U. S. Air Force Band

Question: I frequently get moisture in my E, D, C, and B natural holes. How can I overcome this?

Answer: I suggest that you have metal tubes put into these holes that extend 2/16ths of an inch into the barrel of the bassoon.

Question: I am interested in purchasing a new Heckel bassoon. Are they hard to get?

Answer: Yes, they are scarce. However, I have just received two new in-
(Continued on Page 12)

Every Day is a Busy Day in the Life of USAF Music

Top Row—Left: Map showing station coverage of "The Air Force Hour" on the Mutual Broadcasting System. Right: Major Howard, studying a score during rehearsal for "The Air Force Hour."

Second Row—Left: Major Howard conducts the Concert Orchestra. Right: The "Singing Sergeants" under the direction of CWO Samuel Kurtz.

Third Row—Center: Captain Robert P. Keim, producer, and CWO John F. Yesulaitis, Assistant Producer, busy in control room during broadcast.

Bottom—Left: Captain Robert P. Keim, producer, and Captain Mark D. Meranda, Writer, engaged in "script conference." Right: Arrangers for the USAF Band, Sergeants Fred Kepner, William Pursell, and John Leffler, completing a musical arrangement for use by the Concert Orchestra.

Send your questions today to

Major George S. Howard

Chief, Bands and Music, USAF Band
Bolling Air Force Base, Washington, D. C.

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struments from Mr. Heckel himself. These are for sale. If you are interested please write me.

Question: I have been playing bassoon for two years and think that I am getting along rather well. I am, however, inclined to be flat. How can I remedy this situation?

Answer: There may be many reasons for this. Perhaps your reed is too stiff. Trim it down a bit more. Your bocle may be too long. Try a No. 2 instead or a No. 3, or a No. 1 if you are already using a No. 2. It may also be that your embouchure is too loose. Tighten it up a little.

Trumpet



By Robert J. Markley
Principal Trumpeter,
The U. S. Air Force Band

Question: What is the best procedure for changing to a new mouthpiece?

Answer: The best procedure is not to change at all unless you or your teacher are convinced that something is lacking in your old mouthpiece. Nothing is more futile than the trumpet player who is always trying the "latest model" on the market. Eventually he may find the one best suited for his needs but the constant experimenting and changing has so upset his embouchure that nothing seems to satisfy.

Reputable mouthpiece manufacturers make several different styles that generally give specific results. (This was discussed in an earlier column of mine in the June 1948 issue of *SCHOOL MUSICIAN*.) After you and your teacher have selected the style that feels and sounds best, put your old mouthpiece away and play only on the new one. If your new rim diameter is only a few thousandths of an inch smaller or larger, you will be using new muscle sections in your lips. Any changing back and forth would only tend to irritate your embouchure. The ideal way to change is to play only for short periods during the first few days. Usually the first day your playing will seem 100% better but the second day, you are apt to have a "charlie horse" in your embouchure! From then on it is a matter of a gradual build up until you become used to the new model.

Question: How can I trill my fourth line D to E that I have in a solo?

Answer: This is a difficult trill for the trumpet and one that cannot be executed well until a great deal of flexibility has been acquired. Unfortunately there is no artificial fingering that can be used nor can a lip trill be used. Occasionally a tremolo effect may be substituted by trilling D, first valve to D, first and third valve. Another difficult trill is fifth line F to G. This becomes much easier if the G is fingered with first and third valves. In this way only the third valve is moved.



Major Howard's USAF Music embraces all branches of the art, Orchestra and Chorus as well as Band. His department meets every requirement for refined and stimulating entertainment and relaxation.

Tympani



By Robert Moore
Principal Tympanist,
The U. S. Air Force Band

Question: I have a tympani part that is written in 6/8 time. Several times there appear six eighth notes to be played staccato. The tempo is too fast for me to cut off each note by placing my hand on the head. Should I put something on the head so that it will not vibrate?

Answer: Staccato markings over or under notes that are to be played in rapid succession are superfluous. As you have probably found out, it is impossible to stop the vibrations by placing the hand on the head. Do not place a cloth on the

tympano head in an effort to play these notes staccato because it will alter the tone quality which in turn would not be good interpreting. The only thing you can do is make them sound staccato by lightly accenting them.

Question: Two of the drummers in our orchestra are driving those who sit near them to distraction. They are continually bickering about the right way to hold the tympani sticks. They are avid readers of *The SCHOOL MUSICIAN*, and we, who have to bear the brunt of their arguments thought it would be a good idea to write you and ask if you would please tell them the correct way to hold the sticks. You will have the everlasting thanks of our horn, reed, and part of our violin section.

Answer: When I started writing these answers to incoming questions, I never thought I'd be of service to horn, reed, and string players. It sounds as though you have a couple of drummers who are really interested in their work. Don't be too hard on them. I shall be only too glad to help them and at the same time try to keep your orchestra conductor from having several "psycho" cases in his organization. So here goes. The sticks rest on the first joint of the first finger, the second joint of the second finger and the thumb is straight on top of the stick with

(Please turn to page 26)

ONLY RIGHT Practice Makes Perfect

By *Joseph L. Huber*

Huber Institute of Music
St. Louis, Missouri

● **AT THE AGE OF TEN** I received a fairly good snare drum for Christmas and as I was constantly beating out many different patterns of beats, I showed a great aptitude for rhythm. At the age of twelve, while attending a boarding school, I was handed a cornet, and told to try to make a sound of some kind. In a few hours I was producing a fairly clear tone, and I thought I had discovered the principle of making the higher tones by pressing the mouthpiece against the lips when ascending the scale. My instructor was a fine musician and conductor, but knew little about the science of producing a tone on a brass instrument. After trying for five or six years to play cornet at school, I left the school after graduation.

I became obsessed with the idea of becoming a fine player so I contacted a cornetist, who was considered a very good player, to give me lessons—but he proved to be a very poor teacher. I practiced, or I thought I practiced, five to six hours daily, never missing a Sunday or holiday, and made very little progress as far as tone and endurance were concerned. For the next ten years I went from teacher to teacher, at least twenty, ranging from symphony trumpeters to bandmen. During that period I tried to search out the reason for my failure to gain a high register, good tone and endurance, because I lacked all three of them.

Through the accidental acquaintance with a fine trombonist I learned of A. F. Weldon in Chicago, considered at that time the best brass teacher in America. I wrote him immediately and arrangements were made for me to come to Chicago, where I studied for four months, taking a lesson every day and putting in no less than eight hours of practice daily. After my first lesson, a great avenue was opened to a better understanding of tone production. Mr. Weldon was a fine pedagogue

and enlightened me on many phases of cornet playing. In a few weeks my high register was much improved, and a correct use of the instruction books for cornet was gained. Also the proper way to practice each exercise and I learned a great deal about phrasing and interpretation. Returning home, I continued by studies just as diligently as before, but after two years I still had not gained a great deal of endurance, which of course is ninety percent of professional playing.

Next, I studied with Gustav Helm, who was first trumpeter of the famous Boston Symphony Orchestra under Karl Muck. He was a very, very fine performer, but a poor teacher of Cornet. His brutal method of practice almost ruined me. I must say, I gained a fine knowledge of song playing from him, but no understanding of the science of endurance, which I had to have as a professional player.

Lady Luck smiled upon me in 1916 when a dear friend of mine, who knew Herbert L. Clarke personally, wrote Mr. Clarke and told him of my dilemma and prevailed upon him to teach me. I received a letter from Mr. Clarke in May of 1916 stating he would do all he could to help me find the right method of playing the cornet. I proceeded to Elkhart, Indiana, where Mr. Clarke was then living, and after taking my first lesson, it was clear to me why I had made no progress in pure tone production and endurance. Mr. Clarke was the most exacting teacher I ever met and demanded perfection in every detail. He soon discovered nothing would discourage me, and really demanded everything of me that he demanded of himself, and that was—practice, every note and every phrase until it can be played ten consecutive times without a mistake.

After returning home in the fall I continued my studies and tried to put to practice everything Mr. Clarke had taught me, and in about two years I

had gained the secret of right playing, which is endurance and a reliable high and low register, plus a pure tone.

The foregoing history of my student career was necessary to point out my innate love for the cornet, and my determination to make good, which later led me to analyze each obstacle and overcome it. I again studied with Mr. Clarke in 1924 and 1931. He convinced me in 1924, that there were hundreds of fine players, but very, very few good teachers and persuaded me to make teaching my career. I had done some teaching before going to Mr. Clarke, but I decided then and there to make a real success of this profession, and I feel satisfied that I have done just that. I have helped more than seven thousand, five hundred cornetists, trumpeters, trombonists, French Hornists, and baritonists to reach a measure of success, and over a hundred who are playing, at present, in big name Bands, Symphony orchestras and college bands. I love teaching and find it the greatest satisfaction in my life to help a young player who, early in his career suffered from poor instruction, and I am able to assist him in reaching his highest ambition.

I have played every type of music and I found regardless of what type of music or branch of music you are following you must have a great capacity for study and laborious practice, a good foundation—which means endurance—and a fine knowledge of music in all its branches. When a player gets the idea he is good enough to relinquish his daily practice, he is on the road to failure, and soon will disappear from among the good players.

My next article will be on the right method of selecting the right instrument for each individual, the right teacher and the attitude you must assume when starting the study of music.



Are You READY for the TWIRLING Contests?

●THOUSANDS OF BATON TWIRLERS all over the country are now practicing two-hand spins, aerial work, and routines. But many who have mastered the skill of twirling a baton will be disappointed with their contest rating because of their lack of knowledge on contest procedure. For the first-year twirling contestant these words are intended.

First and foremost you must remember that you are performing in a baton twirling contest, and you are twirling for one or several judges. You are not twirling for an audience. Fancy dancing may combine well with twirling on a stage presentation but in a contest your skill in handling the baton is of top importance. That is what the judges judge.

At the contest you will perform for about five or six minutes. Regardless of how well you twirled at football games or in that last parade you are judged at the contest solely on your performance before the judge for those few minutes. Do your very best.

Assuming that some of you have never witnessed a twirling contest let's go with Betty Baton to a contest performance: When the judge or his assistant calls her name she marches snappily across the field, halts in front of the judge, and give the baton salute—then stands at attention await-

ing further instructions.

The judge then calls out the names of the various baton spinning rudiments and Betty performs them: 1. Beating of Time (not just marking time). 2. Wrist Twirl (both hands, waist high). 3. Figure Eight (both hands, waist high). 4. Cartwheel. 5. Finger Twirl (both hands, four fingers, either in front or at side or both). 6. Two-Hand Spin. 7. Pass Around Back (this is the simple pass around back and not the more fancy twirl around body). 8. Aerial Work (any kind of tosses into the air). 9. Baton Salute.

The baton rudiments are usually the most important part of the twirling contest performance. The rudiments are judged on smoothness, speed and grace.

After the rudiments are performed the judge will tell Betty to do her Routine. Now, for about three minutes, Betty Baton does all of the baton tricks and spins she knows—doing the best ones near the end of the routine and climaxing her routine with the most showy of all her tricks. She may include any or all of the rudiments in her routine but she will want to spend most of this three minutes with the most original and showy tricks she knows. She will of course include plenty of finger twirls or spins and also aerial tosses.

If Betty drops her baton she picks it up as quickly and smoothly as possible—never showing any anger because of the drop. After all, the best of twirlers occasionally drop the baton.

Betty may wish to twirl two or three batons at a time during her Routine, but since two batons at a time would amount to little more than another trick she had perhaps better spend that time in twirling one baton excellently.

Whether Betty Baton is awarded a first or fifth division she will twirl better next year, she will know more and better twirls, and her twirling contest trip will be worth while if only because she has met other twirlers from away from home and has seen other good twirling demonstrations.

Twirling Contest Tips

1. Always smile.
2. Don't stand stiffly but
3. Don't move about excessively. Just be natural.
4. Smoothness counts more than speed.
5. Memorize the general outline of your Routine.
6. Make your Routine three minutes long. Time it.
7. Don't repeat the same twirl too often.
8. Don't wear jewelry or medals when twirling.
9. Wear a small light hat or none at all.
10. Watch the other twirlers and learn new twirls that you can use later.

By *Kenneth W. Berger*

**Twirling Judge. Band Director of
Princeton High School, Princeton, Ind.
and Bill Parker, Twirler. Author of twirling material.**

Choral Section

Edited and Managed Entirely by Frederic Fay Swift, Mus. D.

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Some FADS in Singing

Last month we discussed the classification of voices. Because there are several phases of voice training which should be exchanged between the teacher and the student, we are not going to give a course in SINGING as a part of this series. There are several good books on singing which are BEST TAUGHT BY SOME INDIVIDUAL WORKING WITH YOU. However, there are a large number of topics dealing with singing which we can justly discuss.

The first of these is the FOREIGN LANGUAGE fad. How often we have heard young singer students in high school—sing only one group of songs and all in a foreign language. Can you imagine attending a lecture in which the speaker spoke to you in a language which not more than one or two people in the audience understood. While there is the structure of the music aside from words: the melody, harmony, quality, etc., there are comparatively few SONGS WITHOUT WORDS which have been written. The words play a very important part in the composers desire to reach the listeners. While many of the great arias have been written in a foreign language, the average high school student should sing a large number of songs in English—an occasional one in a foreign language will not detract from the pleasure which the audience will have. We recall two soloists in the same state finals contest. One sang a French number and "broke all of the rules." She sang with poor breath support, she took a breath in the middle of phrases, she slid from one tone to another. We met her teacher who impressed upon us that the girl should be given a fine rating because she sang in a foreign language. We pointed out her errors and gave her a three. The other girl we remember came up to our desk with two numbers. One was in English, the other in a different language. She asked us which one we would care to hear. She also sang a French song

and it was the best we had heard all day.

The only thing that is bad about English is BAD ENGLISH. Some translations are poor . . . the music does not follow the words when translations are made. In singing to an English speaking audience, sing your songs in well-chosen English. Sing so that everyone understands you. Enunciate your words clearly. The further you get from the foreign language, the nearer you will be to the hearts of the people in the average American audience.

This quite naturally leads to one of our great weaknesses in singing . . . BE SURE THAT YOU UNDERSTAND THE TEXT. Here are some suggestions for the young singer. 1—Select a song which appeals to you . . . one in which you find understanding and a means of self-expression. Don't just buy anything you happen to see. Remember, most solos have pretty covers. 2—Read the text carefully. Learn the words AWAY FROM THE PIANO. Memorize the words and bring out

the meaning by accenting different words. The music will probably show you the way the composer intended it to be, but see for yourself how it appeals to you. 3—The phrase is the thing in music as in speech. Do not bog down on individual words. Think . . . and sing . . . in phrases. 4—Note the pronunciation pauses . . . the periods, commas, etc. Note every expression mark. 5—Learn the melody before you learn the harmony. (This is questioned by some teachers. We quote one of the great authorities on this). The melody, from your point of view, is the important part of YOUR SONG. 6—Master the song completely before singing it in public. All of the singing should be quite automatic. You can then concentrate on the finer points of the solo.

Our suggestion to the young singer—sing something simple, but sing it well. Sing within your range. Sing a song in which the words appeal to you and for the most part, sing in your native language.

I resolve that during 1949 I will

- 1—read at least one good book on voice training,
- 2—if possible, join a VOICE CLASS in my school. (In the same way that class instrumental lessons are given, vocal class lessons should also be offered)
- 3—attend one professional vocal concert where I may hear the best,
- 4—participate in at least one Music Festival where my voice may be evaluated by some qualified person in the vocal profession. (I shall anticipate suggestions on how I may improve my singing)
- 5—spend at least 30-minutes each day in singing and in sight reading vocal music,
- 6—cooperate with my school music teachers in developing the best school music program that is possible, and
- 7—attend regularly rehearsals and programs of my own church choir so that I may obtain a great deal of experience in singing before others. (Young people should contribute of their talents to the weekly worship program in all churches)



"Adventure in Music"

at the Lewis and Clark High School
Seattle, Washington

By Trina B. Stiles, Secretary

This is the story of an experiment in youth—an adventure in Music. It is the story of our choir. Our home is Room 109 in the Lewis and Clark High School. It is here that 100 boys and girls gather each day to spend the most constructive hours of their lives.

All of this is made possible by our director, Cecil E. Enlow, better known to his many friends as the "Chief." It is under his instruction that we have become known as one of the most recognized choirs in the Northwest. Mr. Enlow came to L-C after serving in the Chaplain's Corps during the War. Within a short time he had organized the choir and we were working. Each year has seen increased choral activities.

We have a selected number of members. At the end of each semester we hold "try-outs" to replace the graduating seniors. Those who try out must first have served a year's apprenticeship in one of the many other choirs which Mr. Enlow directs in the school. It is during this time that he gives

the basic instruction which everyone must know before being admitted to the senior group. Here we learn to sight read, to memorize, . . . here we become acquainted with his conducting and learn what certain motions wish to convey to us. All students must have a love for music as well as a sincere desire to sing in order to be selected. Many students study privately as well as in school. Private instruction may be considered as "home work" and may aid a student in improving his musical grade. Music is included in the regular curriculum at Lewis and Clark. We receive full credit for choir which meets one hour each day.

Some students enroll in choir because they think it will be an easy subject. These are soon enlightened. All grades start at "C." In order to raise the musical grades, extra curricular musical functions must be attended. These may be singing in one's church choir, studying an instrument, singing or playing in organizations outside of school. Grades are cut for failure to attend classes and the

dreaded "double cut" is given if we miss a performance—except in case of illness.

Our first program comes in October and it is given expressly for the pleasure of the audience. In November we start rehearsing for the Messiah. For this performance which is given in one of the churches the Sunday before Christmas, all of the old choir members are invited to attend. Many of these have already made names for themselves in the field of choral music . . . Patrice Munsel being but one. . . The solos are distributed among the choir members and alumni.

Besides making numerous appearances for local groups, our next major attraction is the "Patterns in Tone" which we present in January. All of the music department organizations take part in this. Our radio programs include at least three seasonal "airings"—Thanksgiving, Christmas and Easter.

Because an operetta gives experience to a limited few, we do not present any at Lewis and Clark. Mr. Enlow advocates music for the larger number of students.

Choral Section

The School Musician

The Spring activities are centered in the Festival and contests which we attend. The hours of working now "pay off" and we all anticipate the

thrill of being evaluated.

School closes with a disappointing feeling for those who are seniors for the years in the L-C Choir will never

be forgotten. Those of us who will return in the Fall know that it will be another year of grand experiences working with a grand conductor.

The Conductor Speaks of "Traditional Intrepretation"

Perhaps so many people look down upon the use of "light" music because they do not understand it. Most of us were schooled with a Classical background. With the classical type of music, the traditional rendition is necessary. Those who break from the traditional will be ridiculed severely. Many critics delight in doing just this. For my part, I would like to find out where one gets the ONE AND ONLY traditional interpretation. Each individual has a different idea as to what "traditional interpretation" means. I recall last year how severely I was criticized because I took the Hallelujah Chorus too fast. I find that the wonderful recording made by Sir Thomas Beecham is exactly the tempo we used. Well, where do we go from here.

When using something with a modern idiom, many of us are "stopped" because we lack the imagination or ideas to put it over, in fact, most of us are something of a "square" because of our training. I am indeed amused when I hear some of the classicists talking about the "beat." The expression used in this sense has been developed and used by modernists. In my way of thinking, the classical music cannot have a beat. It must have a pulse or rhythmic feeling to it but it definitely does not have a "beat." There is considerable difference. There is a definite way to play or sing the modern type of compositions. It is quite different from the traditional. I cannot explain it... but ask some of the musicians who play in both symphonies and dance bands... they will back up these statements.

One of the reasons for a lack of interest in choral music across the nation is due to the lack of sincerity of purpose on the part of us who are teachers. Many of us who quote and practice ONLY the printed page, are the guilty ones. The excellent results that others get with their choral and instrumental groups are the little "extras" which cannot be reduced to words or musical terms. Most of the results are US... it is OUR IDEAS.

I too am convinced that the major portion of the choir program should be the traditional classics, but I also agree that every phase of music should be covered. (See Sept., October is-

sues of SM)

("Your music listed for SWING CHOIR in the October SM does not sound too "swingy" to me. The following are what we use with our radio group.)

"A Pretty Girl Is Like a Melody," "April Showers," "All Through the Day," "Irving Berlin Fantasy," "Band Played On—Fantasy," "By the Light of the Silvery Moon," "Carousel—Hit Tunes," "Coming Through the Rye," "Chiribiribee," "Cohan Fantasy," "Can't Help Lovin' That Man," "Caricoca," "Down in the Valley," "Donkey Serenade," "Easter Parade," "Farmer in the Dell," "Falling in Love with

Love," "Freedom Train," "Great Day," "Greig Fantasy," "Glow-worm," "Home on the Range," "Holiday for Strings," "Harrigan," "I Got Plenty of Nuthin'," "I'll See You in My Dreams," "I Love a Parade," "I'll Walk Beside You," "I'm Always Chasing Rainbows," "Italian Street Song," "Indian Summer"... etc.

(Ed—Thanks for the list. We have used 11 of the above, some of which are often used by concert rather than SWING groups. How about some more lists from our readers. Here is one director who is buying and using this type of music and would like to know what others are doing.)



Cecil E. Enlow, the "Chief"

Choral Section

The School Musician

Plan Your Spring Festival NOW

Since 1934, choirs have been a part of the state finals programs in New York state. Undoubtedly other states have had a longer record but the NYSSMA "jumped the gun" on the National Competition Festivals by a year or so and since then have given the vocal students an equal break with the instrumentalists. This is as it should be.

Last year after 14 years of participation, we find that the choirs were still a few steps behind the bands and orchestras. There were 3,226 solo entries in New York State. Of this number 646 were vocal, 663 were Wood Wind, 772 were Brass, 255 were Strings, 525 Piano, 1 Organ, 282 Twirlers, 81 Drums, 1 Harp, and 3 Student Conductors. Vocal music should have been the largest single solo entry group. There were thousands of students who sang in the choirs. Why so few entries? Perhaps—because most schools do not offer private or class instruction in singing. This can be corrected in every school in the country. Choral music is entitled to the same consideration as is the instrumental. If a teacher can be hired to teach four clarinets in a small ensemble, then another teacher, equally well-trained in choral music, should be provided to teach four students who desire vocal training. **THE SCHOOLS OF AMERICA SHOULD NOT NEGLECT THE VOCAL STUDENTS.**

In the major organizations there were 507 units. Of this number 281 were instrumental and 226 were choirs. In the ensemble divisions

there were 284 instrumental and only 102 vocal.

Let us go a step farther: In New York State organizations participate

in the grade of music which their director believes they can perform well. Grade one is very easy while grade six is the most difficult. We find that among the bands and orchestras there were 35 entries in grades four, five, (Please turn to page 25)

Bismarck Sings (Pictures Below)

● **THREE YEARS AGO** in September Orland Heskin started the Bismarck High School Concert Choir. This Concert Choir has now grown to be the outstanding choral group in the state of North Dakota. Each year under the sponsorship of the Bismarck Association of Commerce the choir makes a tour. Requests for return concerts have been numerous after the completion of these tours which are financed by the presentation of two home concerts by the choir.

George Maley, music editor of the Winnipeg Tribune, said "For tonal variety with tremendous sonorous climaxes, remarkable sustaining power whether loud or soft and a veritable Don Cossack bass line, this North Dakota choir of seventy-five voices, ranging in age from fourteen to eighteen would be difficult to equal."

The choir sings songs of a sacred character unaccompanied, including works of Palestrina, Bach, and contemporary composers.

Mr. Heskin rules with a firm hand and discipline is outstanding. It is an inspiration to see these youthful faces so intent on their singing and their devotion to Mr. Heskin.

The people of North Dakota and



Bismarck, the capitol city in particular, are proud of this group, are loyal in their support, and look forward to bright future for the Bismarck High School Concert Choir.

Congratulations. High School choirs under expert leadership can equal the best singing to be found anywhere.—FFS Ed.



That Great Tri-State Festival at Enid, Okla. Goes into Action May 12

Enid, Oklahoma—A staggering list of celebrities from all sections of United States are scheduled to be here for the big 17th annual Tri-State festival, scheduled for May 12, 13 and 14. This event has become one of national importance and attracts the interest of school music educators everywhere. Milburn E. Carey, Director of the Phillips University Concert Band, is in general charge.

Please note that this is the 17th annual clinic and it occurs on May 12, 13 and 14. This was correctly stated in an item in the last issue of The SCHOOL MUSICIAN but there was an error in the caption of that item which gave the date as May 17. Please note this correction.

Orchestra, String Clinic Univ. of Okla. Feb. 2, 3, 4

Norman, Okla.—February 2, 3 and 4, 1949 are the dates of the University of Oklahoma All State Orchestra and String Clinic: (1) There will be an All State Orchestra directed by Mr. Victor Alessandro, Conductor of the Oklahoma State Symphony Orchestra; (2) A Clinic Orchestra directed by Professor Gilbert Waller, University of Illinois; (3) An Elementary String Division directed by Walter L. Haderer, University of Oklahoma; (4) String Instrument Repair Clinic; (5) Meeting of the American String Teacher Association, Oklahoma unit; (6) A talk on String Instrument playing by Mr. Joseph Fuchs, world famous American Violinist; (7) Concert by the University of Oklahoma Symphony under the direction of Dr. J. M. Coopersmith; (8) Materials Clinic by the University of Oklahoma Symphony; (9) A Banquet; and (10) Concert by the All State Orchestra and the Clinic Stringed Orchestra.

Any music educators who wish to attend this clinic are most cordially invited. Invitations will be mailed to Oklahoma and neighboring states.

Big String Workshop at Galesburg in February

Galesburg, Illinois—Realizing the need for more students beginning the study of strings in the public schools, and more music teachers becoming acquainted with the techniques of teaching strings, Knox College and Monmouth College, Monmouth, Illinois, are announcing their first annual String Workshop. The Workshop will be held this year at the Monmouth College Auditorium on Saturday February 19, 1949, and Gilbert Waller, well known authority on strings, will present a series of demonstrations in string class teaching methods. The revival of interest in the school orchestra is based upon the successful development of the string class.

Invitations have been sent to approximately 150 music teachers in Western Illinois and Eastern Iowa and everyone is welcome to attend. The complete program includes: Open Strings and Elemen-

Spins the Shaft for Texas TCU



Hair of Gold, Eyes of Blue, Lips like Cherry Wine, June White of Bowie, Texas, 1947's Majorette of the year, astounded the audience with her beauty, grace and skill when she appeared with the Texas Christian University Swing Band last fall. June headed up the five twirlers with Woody Woodard, drum major. She has what it takes for a brilliant career. Leon Bruden is director of the University Swing Band.

tary Fingerings; Left hand—bow arm growth and introduction of first ensemble material; positions and technical advancement; Transition into string orchestra.

The Knox-Monmouth String Workshop is being planned by Mark Biddle, Knox College and Hal Loya, Monmouth College.

36 Texas School Bands at Rose Stadium in Contest

Tyler, Texas—Region IV of the Texas Interscholastic League held its Marching Competition-Festival at the Rose Stadium, on December 9th. Thirty-six East Texas Bands participated with resulting Division Ratings as follows: Class D Bands: Hughs Springs II; Timpson III; Brownsboro IV. Class C Bands: Roberts Junior

(Tyler) II; Hogg Junior (Tyler) II; London Junior I. Class B Bands: Arp IV; Union Grove II; Cooper III; Talco III; Jefferson I; East Mountain II; Hawkins I; Spring Hill II; Pine Tree II; Overton II; Leveretts Chapel I. Class A Bands: Center III; Commerce III; Carthage I; Pittsburg III; Gilmer I; Winnsboro II; Grand Saline II; Jacksonville III; Henderson I; London I. Class AA Bands: Texarkana I; Lufkin II; Longview I; Palestine I; White Oak I; Gladewater I; Nacogdoches I. Class AA-1 Band: Tyler I. Judges for the contest were Lyle Skinner, Waco High School, Waco Texas; Irving Drelbrodt, Brackenridge High School, San Antonio, Texas; Pat Arsers, Alamo Heights High School, San Antonio, Texas; E. Vergne Adams, Texas Aggie Bands, A&M College, College Station, Texas.

18 Hundred Attend Mid-West Band Clinic

All States and Canada Register

Chicago, Ill.—The Second Annual Mid-West Band Clinic, held at the world famous Hotel Sherman on Thursday, Friday, and Saturday, December 9-11, sent its more than eighteen hundred directors and guests home with a renewed determination that "Music Is King." Directors came from practically every state in the Union, as well as Canada, to seek inspiration, the latest practical information, and to rub elbows with hundreds of the nation's music leaders.

Hobart Takes First Honor

The three-day Clinic opened Thursday evening in the Grand Ball Room with the Hobart, Indiana Band under the direction of Mr. Richard Worthington. The Hobart Band, which is acclaimed as one of the finest bands of today, upheld its traditional reputation in every sense of the word. With Mr. Worthington, and several guest directors, the band presented a formal concert of valuable band materials from 7:30 to 8:15. Then until 9:15 it presented nearly a score of clinic numbers suitable for both concert and contest. The band and its director received tremendous ovations from the hundreds of directors and friends who came to hear the great Hobart Band.

Immediately following the Hobart group, band members from the VanderCook School of Music presented practical solos and ensembles from the MENC and Interlochen lists. These lists were all available at the Registration desk throughout the three-day clinic and were most enthusiastically received by hundreds of the directors.

Marching Clinic

The Bandmasters' Clinic on Marching

Band which followed proved to be most valuable to everyone, especially to the directors who spend most of their time each Fall in presenting Gridiron Pageants. Excellent movies were shown of the Iowa State College Band under the direction of Mr. Alvin Edgar; the University of Illinois Marching Band under the direction of Mr. Everett Kisinger, and the La Salle-Peru High School Band under the direction of Mr. Lee W. Petersen. At the end of the Marching Band Clinic, a collection of "20 Complete Pageants For the Marching Band" was presented to all the directors. This booklet is still available gratis. Directors desiring a copy may send their name and address and a postage stamp to cover mailing to either Tom Fabish or Lee W. Petersen, VanderCook School of Music, 1655 Washington Blvd., Chicago 12, Ill.

Early Morning Clarinet

The fact that Band Directors are indeed "early birds" was proved Friday morning. Although most directors did not leave the Grand Ball room the night before until close to midnight, the clinics which began at 9 o'clock Friday morning were exceptionally well attended. The Clarinet Clinic, conducted by Miss Lillian Poenisch and Richard Brittain of the VanderCook faculty, in the Crystal Room packed every one of the 300 chairs and had nearly a hundred other directors standing in order to get every practical idea presented. A specially prepared list of clarinet materials outlining methods, solos, and ensembles from the day the beginner takes up his clarinet until he becomes an artist was eagerly received by all the directors.

Pope . Abbott . Batons

The Baton Twirling Clinic held in the Louis XVI Room at 9 o'clock was also well attended. Miss Alma Beth Pope and Mr. Robert Abbott, nationally known teachers, performers, and contest judges, presented many new tricks and gave scores of practical suggestions on how to become a contest winner. The questions flew thick and fast for an hour and a half. The time passing entirely too quickly, Mr. Abbott explained that anyone having questions in regard to Baton Twirling or Baton Twirling Contests may have them answered by writing to Miss Alma Pope or Robert Abbott, Chicago Drum Major School, 1655 Washington Blvd., Chicago 12, Illinois.

Amazing French Horns

Two of the high lights of the clinics were the French horn clinic under the direction of Max Pottag, H. E. Nutt, and Reid Poole, and the Saxophone clinic under the direction of C. L. McCreery and Tom Fabish, both held at 10:30. Mr. Pottag's French horn ensemble was, as the directors so ably put it, "just out of this world." Packing the Crystal room to overflowing, nearly 500 directors listened attentively as the French horn ensemble received applause after applause during its presentation of 20 minutes of great French horn music. The remainder of the 90 minutes was used explaining how to get the best results from your High School and Grade School French horn section, and many were the questions and answers.

Saxophone Clinic

The Saxophone clinic in the Louis XVI room presented a list of valuable and practical materials for the director to follow in teaching his many students. A complete explanation was given on Saxophone instruction, explaining exactly how to start the beginner, and how to carry on throughout his entire career. Many typical problems were raised, each one being answered by Mr. McCreery and Mr. Fabish to the entire satisfaction of everyone.

At 1:15 a genuinely practical and worth-while flute, oboe, and bassoon clinic was presented in the Crystal room by



This famous band of Hobart, Indiana is under the direction of Richard Worthington. It is they who gave the first formal concert of the Mid-West Band Clinic, performing under numerous guest conductors. After their forty-five minute concert they performed many clinic numbers suitable for both concert and contest use. It was at this first concert that Mr. H. E. Nutt's unique idea of throwing up, on a large screen above the band, the conductors score of the number being played, put in its first appearance. The idea made an immediate hit with the visiting directors.



One of the finest bands to greet the audience of directors from all corners of the United States was the famous band of the Chicago Youth organization under the direction of its founder Tom Fabish. This band gave one of the most memorable concerts of the clinic, introducing many, many specialty features, solos, ensembles and baton twirling corps. The large directors score thrown on the silver screen as the band played each number had by now become traditional to all band performances.

Mr. John Beckerman and Mr. James Gross. Besides the regular explanation of "Teaching Flute, Oboe, and Bassoon to your Students," hundreds of questions were not only answered, but actually demonstrated on the instruments to justify the explanation.

Show Twirling Film

The Baton Twirling Clinic conducted in the afternoon by Don Sartell, editor of the Drum Major Magazine of Janesville, Wisconsin, also demonstrated unbelievable stunts with the baton. Giving many helpful suggestions for the spring contests, he offered many practical ideas for improving any baton twirling routine. He also showed an interesting film on Baton Twirling which demonstrated plainly the correct way of doing all of the many movements. Don Sartell, who is one of the great baton twirling teachers and judges and is well-known in the Chicago area, will appear as guest instructor with the Chicago Drum Major School next summer.

Simon Heads Brass Clinic

The Brass Clinic under the direction of Dr. Frank A. Simon, Mr. H. S. Frederick, and Mr. Max Pottag packed the Louis XVI Room to capacity. Directors were constantly reaching for their pencils as these authorities gave out with their practical information or answered the important questions of the directors.

Joliet Band Stops Show

On Friday evening music history was again made in the Grand Ball Room of the Hotel Sherman. The grade school band with perhaps more gold medals and trophies to its credit than any other grade school band in the world, the Championship Joliet Grade School Band under the direction of Mr. Charles Peters performed. To be sure it sounded in no sense like a grade school band but ranked with the best of the high school bands. With 90 "little shavers" scarcely big enough in many cases to hold their instruments, its concert brought the house down with each number. Band Directors looked at each

other in amazement as these young musicians played both a formal and a clinic concert from 7:30 until 9:15. It was an inspirational presentation of practical materials that will never be forgotten. Our hats are off to you, Chuck Peters, and your truly great band.

Drums and Marimba

Directly after the Joliet Concert, a complete percussion clinic was presented by the William Ludwigs, Senior and Junior, and Haskell Harr. All of the percussion instruments were demonstrated clearly and completely, giving the type of information that interested hundreds of directors. The Marimba concert and clinic that followed, presented by Miss Helen

Howard representing the Musser Marimba Co., was most enjoyable and practical. Miss Howard showed how the marimba could be used effectively in any band, and explained how the director could easily teach the player to secure plenty of appropriate music from the conductor's score.

The Saturday morning concert in the Grand Ball Room began promptly at 9 o'clock with the nationally known CYO Band of Chicago under the direction of Mr. Tom Fabish. The CYO Band, having won more championships in the Chicago area than perhaps any other band in the last few years, lived up to its reputation in every respect as it presented both its



It was at noon Saturday that the visiting bandmasters had their opportunity to break bread together while at the same time consuming great quantities of inspiring oratory. Detained by other obligations Ray Dvorak was unable to be present and serve as toastmaster. And it was the ever-ready Frank Simon who was able to step into that chair and carry off the occasion with superb finesse. Dr. Hobart Sommers, principal of Austin High School, was the speaker of the occasion and Miss Carol Edwards performed a cornet solo that was beyond the power of this humble scribe to tell about.

formal concert and clinic. Several special features were introduced throughout the forenoon, including solos, ensembles, and the baton twirling corps, each receiving its deserved applause from directors and friends.

Talks on Selling

The Saturday noonday luncheon was one of the high lights of the Mid-West Band Clinic. With the Louis XVI banquet room set for 250 directors, every table was quickly taken and room for another 50 directors or more was soon provided. Yes, the food was excellent, but the directors had also come for other reasons. They had not forgotten the inspirational address of Dr. Prager last year and they believed that they were to hear as fine a message again this year. Their every wish was fulfilled when Dr. Hobart Sommers, Principal of Austin High School, presented his inspiring address on "Selling the Instrumental Program to Your Public." As an ovation to Dr. Sommers, the entire audience with one accord arose and thundered their applause as he took bow after bow.

And last, but by no means least, the guests wanted to hear perhaps the greatest young cornet player of today play "Stars in a Velvety Sky" by Clarke. Miss Carol Edwards, daughter of the noted Austyn Edwards, more than thrilled each director as she presented her flawless rendition, winning the acclaim of Dr. Simon as well as all the other luncheon guests. Carol is 15, and a sophomore in high school.

Dr. Frank A. Simon, who served as

Master of Ceremonies in the absence of Raymond F. Dvorak, read a telegram from Ray stating that last minute arrangements made it impossible for him to attend. Mr. Dvorak sent his best wishes to all of his director friends.

Van's Band Sings

The Saturday afternoon session was presented by the VanderCook School of Music Band under the direction of Richard Brittain, H. E. Nutt, and a score or more of attending College Band Directors and Composers. The 90 piece band played with the finesse of the best. Compliments of the guest directors were lavish, and the audience gave its hearty approval to the musicianship of the band at the playing of each new number. At 3:30 the band automatically changed into a Mixed Chorus and under the direction of Mr. Sten Halvarson, noted choral clinic specialist, presented four excellent mixed chorus numbers. It was quite unbelievable that an organization of 90 instrumentalists could break forth into song and do such a magnificent job. Mr. Nutt explained, in introducing and complimenting Mr. Halvarson, that it is the belief of the VanderCook School that "If you can't sing it, you can't play it." This demonstration proved that a band can sing as well as the best of the choruses and enjoy doing so.

Twirling Champs Honored

The three-day clinic drew toward a close at 4 o'clock as the 8 champion baton twirlers chosen from the Chicago Drum Major School twirling contest, held in the

forenoon in the Bal Tabarin room of the Hotel Sherman, presented their twirling routines to the hearty approval of the hundreds of directors and friends. Special Batons were presented each champion by Mr. Abbott and Miss Pope. The directors and their friends then proceeded to the Lyons Band Instrument Co. and the Neil Kjos Publishing Co., both at 223 West Lake Street, where they were all royally entertained at a Christmas party.

One of the most novel features of the clinic was the projecting on a large screen of the scores of the numbers played by the bands. This idea was originated and developed entirely by Mr. H. E. Nutt, Dean of the VanderCook School of Music and Clinic Specialist. To H. E., a good friend of all that is worthy in the field of school music, a hearty vote of thanks is due for this splendid idea.

Hand Book in Demand

Perhaps one of the greatest aids to the entire Mid-West Band Clinic was the Official Program and Hand Book. This book contained 16 pages of lists of carefully selected and graded band materials of all publishers. These lists were compiled from suggestions contributed by an Advisory committee which consisted of 20 nationally known directors, composers, and teachers. The Program and Hand book listed more than 300 of the choicest numbers published, including: Solid sounding marches for parade purposes; Recommended band books; Marching band books without music; Maneuvers, shows and routines with music; Tuning and warm-



Many years ago Uncle Van, founder of the Vandercook School of Music, put into practice his lifelong conviction that "if you can't sing it you can't play it." And this philosophy has remained the key-note of teaching in his illustrious school ever since. So it should have been expected that when the Vandercook School of Music Band appeared for its scheduled clinic concert under the direction of Richard Brittain, some demonstrations of the sound old theory would appear. They did. After a period of instrumental performance distinguished by its fine phrasing, the players assembled themselves into a choir under the direction of Sten Halvarson, noted choral specialist, for a fine sing. It was at this concert that the eight winning baton twirlers were given their awards for success in a contest conducted earlier

ing-up books; Excellent concert marches; Well-seasoned and spicy band novelties; Recommended books for the personal advancement of the band director; Grand finale numbers for band; Separate lists of outstanding concert and contest numbers for Class A, B, C and D bands; and a Dozen Mottoes to help raise the standards of any Band. When asked if copies of this Hand book were still available, Lee W. Petersen, Clinic Chairman, said that he regretted that the 2500 copies were all gone. (Should there be enough requests for this material, this magazine will be happy to print all of these lists in early issues).

A great deal of credit goes to the Sponsors of the Mid-West Band Clinic: The VanderCook School of Music, The Lyons Band Instrument Co., and The Nell Kjos Publishing Co. Complete details of the three-day clinic were organized by Lee W. Petersen, Co-ordinator of the VanderCook School of Music, and Raymond F. Dvorak of the University of Wisconsin.

To the eighteen hundred directors and friends who attend the School Annual Mid-West Band Clinic, nothing further needs to be said. It is a "must" on their calendar for December in 1949. Hundreds of other directors who found it impossible to attend this year will start planning now on attending every session of the Third Annual three-day Band Clinic at the world famous Hotel Sherman. There they may find inspiration, hear the very best band materials played by four well-

Thrilled Clinic



Carol Ann Edwards, the 15 year old Cornetist from La Salle, Illinois who gave such a remarkable performance at the Saturday session of the Clinic.

known bands, and meet and mix with hundreds of the nation's most successful directors, composers, and teachers.

They Liked It

Here are some brief excerpts from the huge pile of congratulatory letters received since the Clinic.

In my opinion your clinic was by far the best that I have ever seen, or even imagined I would ever see. Marvelous is the only word I can think of, and I do want to extend my congratulations to you. L. E. S., Pueblo, Colorado.

I feel the Band Clinic recently held in Chicago was worth a semester of schooling for those high school directors in attendance. H. G. P., Hays, Kansas.

I think probably the most outstanding feature, in addition to everything else, of this year's Clinic was the photo of the scores on the screens. M. A. P., Newark, Ohio.

I appreciated the recent Midwest Band Clinic. Every session was interesting, and the friendly, informal atmosphere made the whole event enjoyable. C. L., Ann Arbor, Michigan.

There is no doubt in my mind but that it will some day be the outstanding Clinic anywhere. No teacher with beginning groups on grade or high school level could help but be impressed with the sensible manner in which the material was made available to them. From East Aurora, Illinois.

The Clinic was the most interesting and helpful affair that we have ever attended. We enjoyed every phase of the program immensely and we felt the film strips were particularly helpful. Illinois Band Directors.

The Mid-West Band Clinic was the best thing of its kind that I can remember seeing. Most Clinics try to play too much Class A music. I am sure that the visiting directors heard a great deal of music that they can use in their own schools. From a Chicago Principal.

Major Landers to Honor Bandsmen at Des Moines

Des Moines, Iowa—When the tables are spread for the big bandmasters' dinner at the Savery Hotel here on April 9, Major George W. Landers of Clarinda, Iowa, the grand old man of music, will be the guest of honor.

The occasion is the appearance here in Des Moines of the United States Navy Band for two concerts under the sponsorship of the Register and Tribune.

Major Landers, a member of the American Bandmasters Association and honorary life-president of the Iowa Bandmasters Association, a young man approaching 90, has devoted most of his active lifetime to the advancement of music in America. He is the author of the Iowa Band Tax law now adopted and in use in states throughout the country.

Recently the Major disposed of his music business in Clarinda, looking forward to a few years of ease which he will spend with his three daughters in Boston. Those who know him well realize that his retirement from business merely liberates him for more active participation in music, and look forward for him to many years of usefulness on the podium, as a composer, and an inspirational speaker extolling the values of music to the well-rounded life.

Captain Darcy's Works Now Made Available

Washington, D. C.—Captain Thomas F. Darcy, Jr., retired Bandmaster of the United States Army Band, comes into prominence again through his contract with a New York music publisher, Bourne, Inc., who are to publish his works.

Captain Darcy has had a long and dis-

tinguished career as a conductor, composer, cornet soloist, and arranger. He is recognized as one of the foremost authorities on musical protocol. Over a period of twenty years in the nation's capital, he arranged the musical setting incidental to the official reception of dignitaries entitled to such honors, and originated many of the special ceremonies so intimately associated with functions peculiar to Washington, such as the rite for the official visitation to the Unknown Soldier's Tomb.

While primarily known as a conductor and writer of military marches, Captain Darcy has written many excellent concert numbers, as exemplified by the "MARCH OF THE FREE PEOPLES", "LA PRINCESITA", and a lovely "NOCTURNE" which has just been accepted by his New York publishers.

First Swing March for Band by Florida Scribe

LaBelle, Florida—School Bands on the March may soon become involved in a tangled cadence when they parade down Main Street.

James E. Handlon, School Bandmaster here and composer of several works in the Jazz idiom, has just released a new number called "Drum Major's Special", which he believes to be the first swing march ever written. It was successfully performed at the University of Florida Homecoming game and just about stopped the show.

The five institutions of higher learning with the largest enrolments are: New York University, 47,647; University of California, 43,469; City College of New York, 28,567; Columbia University, 28,000; University of Minnesota, 27,243.

Martino Shows Handiwork as Conductor of Bands at Indiana University

In the Fall of 1948, Daniel L. Martino, promising young conductor, composer and music educator, was appointed Director of the newly created Department of Bands at Indiana University.

Mr. Martino, who received both his undergraduate and graduate degrees from the University of Minnesota, is nationally known for his outstanding successes and achievements in both the secondary and collegiate band fields.

For the past ten years, Mr. Martino has been one of the inspirational and directing forces behind the band movement in this country, serving as conductor, clinician, and adjudicator in more than seventeen states.

From his pen has come numerous published articles, a booklet on marching bands, and original compositions.

Mr. Martino is a member of the College Band Directors' National Association, and Secretary-Treasurer of that organization.

Since his appointment, Mr. Martino has brought an increasingly higher quality of performance of the Indiana University Bands not only to the students and alumni who hear the "Marching Hundred" at football games, but also to those who attend one of the programs of the Symphony Band.

AMC Pins School Music Stymie on Lack of Teachers

Survey Reveals Many Spots Now Marking Time, Unable to Engage Competent Band Directors

By Forrest L. McAllister, Director
Research and Community Service
American Music Conference

The American Public doesn't have to be told that there is a current shortage of houses. They know that the shortage will continue for a number of years to come. But what the Public doesn't know is that there is and will continue to be an acute shortage of school music teachers in America.

Recent interviews and observations by members of the AMC staff indicate that supervisors of music for various states and large communities are becoming alarmed at the growing number of vacancies occurring in their respective school music programs. They are also faced with the problem of finding more school music teachers to fill the growing demand for more Music in Education as well as Education in Music.

Let us look at a few facts. The parents of 61 out of every 100 children expect to provide instruction in music for their children. Thirty-five of these children actually start music. Twenty-six of the parents who expect to provide training in music fail to do so. If the 26 per cent who plan to start and never do could be persuaded to study music, we would require 75 per cent more teachers than are currently available. These figures are not based on someone's imagination; they are based upon facts disclosed by the National Survey of Public Interest in Music made by the American Music

Conference. The Survey further disclosed that 86 per cent of the parents expressed the desire to have training in music as a part of the child's regular educational experience . . . taught in the school, during regular school hours, with full academic credit, and which would be paid for out of tax-supported funds. We all know the American Public usually gets what it wants. (School music teachers may procure gratis a digest of the Survey from the American Music Conference, 332 S. Michigan Avenue, Chicago 4, Illinois.)

Now let us look at a few facts from the U. S. Census Bureau's forecast of future school enrollment. In September, 1948, there were 25,007,000 children in Grades 1 through 12. In 1950 there will be 26,635,000, and in 1960 there will be 34,091,000. This means there will be 9,084,000 more children in school in 1960 than there are at the present time.

In a recent interview of a prominent director of music education at an eastern school of music, the statement was made, "We graduated 28 people as qualified for teaching music in the public schools. We received requests for the placement of 150." Music schools in Mississippi, Ohio, Illinois and many other states are receiving similar requests which they are not able to fill.

What does this all mean? In sim-

ple words, it means that unless more young people are encouraged to select public school music education as a career, thousands of children will be deprived of the opportunity of actively participating in music.

Reports and observations indicate that the elementary and secondary school string program is growing so rapidly that not enough teachers are available to meet the demand. Many teachers are called upon to service as many as ten small communities a week.

What is the solution to the music teachers shortage? There may be numerous theoretical answers but let us examine a few practical solutions.


1. Teacher-training institutions should continue to study the problem in terms of their own servicing area and adjust their public relations program accordingly.

2. State departments of education should examine the problem in terms of their respective areas and advise secondary and college level vocational advisors accordingly.

3. Secondary and elementary school music teachers should acquaint their students with the scope of public school music teaching and encourage them to evaluate the opportunities offered in this growing field.

4. Local and national, music and civic associations should study the problem in terms of the scope of their objectives and take active steps to assist in its solution.

The total music program consisting of both school and community instrumental, vocal, recreational and appreciation is growing and will continue to grow in this country. People are returning to active rather than passive participation for emotional outlets. Active participation programs call for leadership. Our current and future music programs need that leadership. In order to meet that need and to insure adequate preparations for the expanded music program of America, we must develop a greater student interest in the field of Music Education.




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U. S. Air Force Band Clinic

(Begins on Page 10)

the rest of the fingers curving lightly around the stick. The stick is held the same in both hands. The palms of the hand face each other. To check the wrist position, put on a wrist watch. If the correct position is assumed, you will not be able to see the face of the watch but only the sides of it. I sincerely hope this will alleviate the opposing contentions of the drummers and bring tranquility to the surrounding personnel.

Percussion



By Paul M. Dolby
Principal Percussionist,
The U. S. Air Force Band

Question: Are the bells, orchestra bells, and glockenspiel the same instrument?

Answer: The term "bells" may refer to different instruments, and it is not always clearly indicated by arrangers or composers. Sometimes the term may apply to the drummers bells, church tower bells, drummers chimes, bell lyra, or even the keyboard glockenspiel.

The term "glockenspiel" is frequently used to mean the drummers orchestra bells. The original instrument known by this term consisted of graded cup-shaped bells pyramided upon a metal rod. Later, steel slabs or bars were used arranged chromatically in the style of the keyboard and were played with mallets and called glockenspiels. There is also a keyboard glockenspiel which has been used to some extent such as in Mozart's "Magic Flute." This instrument consists of metal bars without resonators, which are struck by hammers of a keyboard action like the celesta. The bell-lyra or marching bells are often referred to as a glockenspiel but should be called a bell-lyra. The term "orchestra bells" is, of course, the English term for the chromatic set of bells played with mallets and are used by drummers.

The "Chimes" which are used by drummers and played with a mallet are sometimes called tubular bells or bells. However, this instrument should be referred to as "chimes" or "orchestra chimes."

In addition to the above instruments, orchestra bells were made with a large register and resonators, and called a steel marimba and various other terms, depending on the manufacturer. This type of instrument did not achieve much popularity but did form the basic conception of the vib. This steel marimba with the addition of the pulsating fans and modifications in the tone bars turned out to be the first actual American instrument. The "vib" is gaining in popularity and is capable of wide musical expression.

Oboe



By Harry Fleig
Principal Oboist
The U. S. Air Force Band

Many, many years ago, the oboist's reed was completely concealed in a wooden contrivance shaped like an inverted bell. This "pirouette", as it was called, was placed to the lips in playing; the lips did not ever contact the reed directly. As can be imagined, the sound was loud and reedy in the extreme, competing with the worst sounds possible on modern trumpets! Nowadays, of course, our conception of a desirable oboe tone has altered greatly.

The proficient oboist is now called upon to deliver a singing, dulcet tone, capable of almost innumerable inflections, and offering a great range of expressiveness. It is of prime importance that both the student and the school music directors realize that a loud, raucous tone can never be made into a pleasing sound until the volume is subdued and brought under perfect control.

The student who is encouraged in making a LOUD sound, or who gets the wrong idea that this is his goal, will never have a true oboe tone, as long as he develops along this improper path.

Fortunate indeed is the student whose band or orchestra leader knows that the oboe is not supposed to COMPETE for prominence with a modern brass section. In this regard, let me say that many school music leaders have too much respect for the printed notes. Arrangers and adapters of music are not infallible—when a part is written for solo oboe against a background of 10 trumpets and 8 trombones, etc., it is WRONG. Why not pare down the accompaniment to make the oboe audible? Many of our band arrangements are made with outdoor concerts in mind.

If the work was originally written for orchestra the arranger may make some concessions to the original scoring in that an oboe solo (for example) may actually appear in the oboe—BUT then it will be doubled in the saxes and trumpets so that there will be no let-down when the arrangement is featured out-of-doors. But when we do this work indoors, why not restore the solo to the oboe as it was in the original?

Surely it is not necessary to point out that a player can make no variations of expressiveness when he is forced to blast away merely to be heard. Insist that your accompanying instruments play softly enough, and also insist then that your oboists play softly.

Of course there are many oboe students who seem capable of competing with any

So Sorry

(Please turn to page 31)



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Percussion, for Band and Orchestra

By Dr. John Paul Jones

Director, Department of Music
Northeastern State College,
Tahlequah, Oklahoma

Happy New Year to all of you! May this year bring everything you so rightfully deserve including a goodly share of better drumming. It may be well pointed out, however, that the year will bring this to you only if you are willing to go after it. So, a good year to you; may you get much out of it.

As this is being written, I have just returned from our state band clinic where I had the good fortune to listen to drummers from many of our Oklahoma towns. The general growth of improvement is surprising. Wrist and arm movements are better and drum music reading decidedly so—at least as I saw it. On the other hand it is also quite surprising how many of the elementary faults are still showing up. I think the improvement shows up in the older and more experienced drummers while the faults are among the younger ones. A great lot of this may be due to the sort of "hand-me-down" manner by which many of our younger drummers learn. John gets some instruction from his director (ofttimes not too thorough) thereafter, as young prospective drummers come along, they are referred to John who proceeds to teach them what he has learned plus any "short-cuts" he has uncovered. Other student drummers are then referred to these students

of John for their instruction. Is there any reason, then, why we should expect anything but a very thin filtration of drumming technique?

The particular sore-spot is the manner of holding the sticks. There seemed to be considerable weakness of wrists and arms. While there is no absolute rule for holding sticks, there are ways which will make for freedom of the hand and wrists without cramping. The stick, especially the left, should never be grasped with the thumb on top of it, pressing down with the ball of the thumb so that the stick can not be free to bounce. There is not a single drum part which can not be played with the wrist alone (left) if the drummer has sufficient wrist control. This control is what the drummer should strive for. It may be gained by holding the stick in the crotch of the left hand, using the fleshy part around the thumb and first finger as a cushion. The stick should be held firmly yet without

binding. Now practice the rudiments with all fingers extended straight out, depending solely on the wrist for control. If you have the grit to stay with this, you will be surprised what you can do without the use of the fingers and especially without the need of pressing down on the stick. Stick control may be highly developed with improvement beyond belief. By doing this, you will find that there is really very little use for the fingers of the left hand.

The Tambourine

Question: "In Argentina and in some other pieces which we play we are supposed to use a tambourine. How is a tambourine roll made? Can I use drum sticks where the fast notes are?" Dale S., S. Carolina.

Answer: If I had a copy of Argentina at hand, I would write out any suggestions which I feel might be of help. However, I am writing this away from our band music library so will have to send this to you later. Generally, the tambourine roll is made by shaking the tambourine rapidly in a rocking or turning wrist motion. The roll is often ended by bringing the tambourine sharply against the other hand. Another way to produce the roll is to hold the tambourine in the left hand

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with the head toward the right hand. The right thumb, slightly moistened, is then run around the head edge of the tambourine causing the tambourine to jingle—an artist can make a continuous roll by reversing the motion of the right hand, using the moistened little finger to bounce along the edge of the tambourine. No, the drum sticks should seldom, if ever, be used on the tambourine first, because they do not produce the right response and second, because they prevent any showmanship which is possible in good use of the instrument. The tambourine should be played up in the air, head high or, preferably, above the head.

In playing passages with rapid notes, the tambourine should be held in the right hand and struck or tapped against the left hand.

The Weatherproof Heads

Question: "Can you tell me where to get the weatherproof snare drum heads as obtained before the war?" Director S. D., Washington.

Answer: This must be mental telepathy for only last month the question of weatherproof heads was brought up in this column and I am happy to say it created some remembrances, and some enthusiasm for the return of these heads. I do not know where they may be obtained or even if they are manufactured although I assume they are not. I am on the trail and hope to have some word in time for next month's issue. A most interesting letter came from Mr. Simon Sternburg, percussionist, Boston Symphony Orchestra, who has many kind words for these heads and interest in their return. I will be most happy to quote from his letter next month. Perhaps some drum manufacturer will look into this phase if they have not already done so, and I hope by next month I can have some information of value. Let us hope it will be favorable.

Steel Drum Sticks

Question: "I have read about steel drum sticks. Are they any good? Can they be used for marching and concert?" Q. E. M., Arizona.

Answer: I have never had opportunity to use this metal stick which is primarily a practice stick. A metal stick should be usable except that it surely would not (or hardly could) have the resiliency of good hickory wood.

I recently received a new street beat from our good friend Alan Abel, University of Ohio and, incidentally, V.F.W. drum champion for several years now. I hope to give you this drum beat next month. By the way, you should be interested in some novel solo and ensemble drum arrangements. Those of you who are interested, write Mr. Abel for his arrangements are good, the cost is low and the quality high.

Again, wishing you a most happy new year and may you have your share of happiness for three hundred and sixty-five days.

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How to Play the Double Reeds

The Double Reed Classroom Bassoon . . . Oboe

By Bob Organ

1512 Stout St., Denver 2, Colorado



Here we are beginning a New Year, 1949, and may I take this opportunity to extend my personal best wishes and success to each of you through the year.

Many of us are looking forward to new ventures, new environment, new procedures, new ideas, while others will be carrying on with the old basic fundamentals extending procedures, ideas, etc., into ventures.

In either case there are great opportunities to broaden one's thinking. I belong to the latter class because I surely believe in fundamentals. When fundamentals are established then only are extensions in order regardless of which way we are inclined to think. At least this is one person's opinion.

It is reasonable for everyone to not want to stay in the old rut, but branch out, extend ideas, progress with the times, etc. In this we all agree. How far to get off the beaten path before we become lost is also something to think about.

To me, this is where the experienced person, who has taken it on the chin a few times, has a definite advantage. He is probably a little more cautious than one who hasn't had the experience. Perhaps moves a little slower but surely safer.

In other words—somewhere along the line he has stepped out of line too far and has had his ears knocked down. Not by some one else but by himself simply because his idea didn't work out—even to himself.

This by the way brings me back to the November 1948 issue of *THE SCHOOL MUSICIAN*. In the Double Reed Classroom column of that issue we discussed partly the idea of doubling on Double Reed instruments.

I made this observation—If it were possible or practical for Clarinet or Saxophone players to double on various instruments, it could be possible and practical for double reed players to do the same. I maintain, up to a certain point of perfection, it is both possible and practical.

No one is going to be unreasonable enough to believe that a First Oboist of a Major Symphony Orchestra is going to be playing around with other instruments. His position and responsibility is too delicate and could be disastrous for anything of that sort. This we all agree. Still when you hire out to that very same Major Symphony Orchestra as an English Horn player you will be required to play Oboe as well.

This is also true of the Contra-Bassoon player—He must also play Bassoon. These latter instruments are just one octave apart in pitch which makes tuning within one's self a problem.

The Piccolo player must also play Flute—These are also an octave apart in pitch.

The Bass Clarinet player must also

play B-flat Clarinet and very often E-flat Clarinet.

The type of performance these players must produce is just as exacting as the First Oboist who plays nothing but Oboe, or for that matter any first chair player.

I have had the experience of playing along side many of the top Symphony players. I have yet to find one that doesn't depend a great deal upon what he hears. What I mean by this is—He is always listening to the other fellow's tone so that he can match it. He is listening to the pitch so that he can tune to it. He is conscious of the nuance so that he can balance his sound with it. The tone quality of all concerned is important to him, etc. This is true whether they are playing a first chair on any particular instrument or whether they are playing on a doubling instrument. This fundamentally is the reason they are in the class of the better players.

The minute a player gets to the point he thinks he is perfection at all times and the other fellow is wrong, then he at once becomes of no value to his organization as a player, simply because he isolates himself by not coinciding with the unit as a whole. He immediately becomes a broken spoke in the wheel even though he is a player of the highest caliber. As I stated in the November issue, let me repeat, knowledge and actual performance are far removed.

Again, this brings us back to the *WOODWIND WORKSHOP*. Have received a few adverse thoughts from my readers regarding the doubling on double reed instruments. They seem to think it practical on other instruments but not on double reeds.

In answer to these—I should like very much to, 1) Ask a question; 2) Make a statement; 3) Prove a point. 4) Is there any logical reason why one type of instrument or instruments can be doubled on by players and another not other than the thought of some individual. You say it can't be done—I say it can. Neither of

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us as yet have proven nothing. 2) I firmly believe, and am sincere, when I say that any person who believes doubling on double reed instruments is not as practical as doubling on other instruments is not efficiently equipped in either practical knowledge of the double reed instruments or the application of this knowledge. This we commonly know as performance. 3) When we see fine players in our major Symphony Orchestras, Concert ensembles, Dance Bands, yes and in our schools as well, doing this very thing and doing it well—I for one have for some time now thought it high time for us to break down and admit the truth of the matter and encourage it.

If you'll pardon my reference once more. My WOODWIND WORKSHOP at the university of Colorado has proven beyond a doubt, not only to me, but many, that such doubling should be encouraged to develop not only better equipped woodwind players in general but also the knowledge that it is not necessary to segregate the playing of the Oboe from a person who plays Clarinet, or any other woodwind instrument, or visa versa.

If a person understands fundamentally, tone production on any instrument, develops the mechanics of it, keeps his ears open for quality of sound, pitch, tone balance, etc., the sky will be the limit as to what can be developed in the way of performance.

As to musical talents—Some have more than others, this we know. A great amount of it can be developed, this we know. The point is this—we have it or can develop it to a point regardless of whether we have decided to become an Oboe player or a Contra-bassoon player. It is quite possible to become both. After all is said and done the instrument itself is only a choice of an individual.

As an illustration—You have picked the Clarinet as your choice; I have picked the Bassoon. We both set out to learn the fundamentals of tone production and the mechanics of our respective instruments and go to work. We both turn out to be good players. Had we both made just the opposite choice and followed the same procedure we would in all probability turn out to be good players. If we would put the same effort into both instruments we could become good players on both. Thanks again for listening and keep your letters coming. I enjoy every one of them.

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January, 1949

Please mention THE SCHOOL MUSICIAN when answering advertisements in this magazine

Your U. S. A. F. Band Clinic

(Continued from page 27)

brass choir; but of this, more next time. Any comments, criticisms, or questions on this or related topics will be welcome. Send 'em in, by all means.

Flute



By Robert Cray

Principal Flutist,

The U. S. Air Force Band

Question: Where can I get some information on the history of the flute?

Answer: The two most widely known and authoritative books on the flute are "The Flute" by Rockstro and "The Flute and Flute Playing" by Boehm-Miller. Unfortunately both are out of print but they are usually found in public libraries, also you might try Rudall-Carte, Ltd., 23 Berners St., London, W1, who specialize in the music and literature of the flute. Any good history of music, the orchestra or instruments will have a fairly detailed section on the flute.

Question: How is the trill from high G to A made?

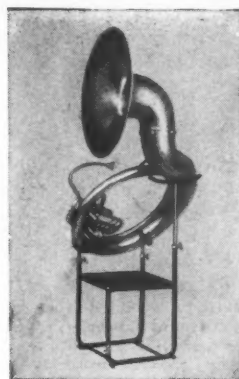
Answer: This is one of the difficult trills but often encountered. The only way to play it is to use the regular G to A trill fingering of the octave below and overblow. It cannot be attached or played pianissimo.

Question: The bottom joint of my flute is loose and wobbly. Is there anything I can do about it?

Answer: This is a common complaint and is due to the wearing of the sleeve between the D \sharp and D keys which is of necessity short. Any good repair man can tighten it and careful handling will prevent springing it. The foot joint should be put on and taken off with a spiral motion.

Question: I sometimes see E \flat flute parts in old music, did the instrument ever actually exist?

Answer: The old English and Continental bands actually used E \flat flutes many years ago but they became obsolete when the Boehm flute came into use though the parts were sometimes published. One or two were made recently to be used to play the E \flat clarinet parts but were found to be useless, the regular flutes usually covering the parts. Mr. Sousa used six flutes as does The Air Force Band to give body to the upper woodwind register without using the E \flat clarinet.



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Intricacies of the French Horn Simplified

By Philip W. L. Cox, Jr.
8403 N. Johnswood Drive
Portland 3, Oregon

Enterprise in Portland

Conservative Portland occasionally shows initiative by kicking out mayors, governors, and school officials. This initiative has extended recently to the public school music departments.

Band men run hither and thither collecting specifications of competitive band instruments, instrumental instructors cover publication shops comparing methods and materials. What goes? Any French Horns involved?

"Say, Cox" (they know me—too well) "any non-stick rotary valves on horns?" "What about slides?" "Which brace pattern solders up best?" "Any waterkeys?" "String or crank action?"

Finally they get to the subject which affects most of all the success of French Horns in public school. "Tell us something about this single Bb French Horn?" "Can we see one?" "How many valves do we need?" "What's the cost?" "Any band slide for Eb parts?"

Let's get the picture of French Horn

possibilities from correspondence with others in school music. We may find answers bearing upon the Portland inquiry.

You Lucky Fellows!

Dear Mr. Cox: "I am a college music major, special secondary credential, two years of teaching experience. I've read The SCHOOL MUSICIAN horn column for two years and find the material informative, interesting, challenging. BUT (and I'm not boasting) I've never blown a French Horn. Many music majors never blow a French Horn nor receive any training on the instrument. Many teachers never see one until they start teaching." E. J. C., Music Director, California.

Why "Lucky"?

If you students and teachers have never had anything to do with French Horns, you are very fortunate. (What a dreadful statement for a French Horn advocate to admit!) Here's why.

You would invariably be handed a single F French Horn, with or without (we

hope) an Eb slide. It's just as well that you never knew this instrument unless you love to lick problems in absolute and relative pitch, delayed response, sllit tonguing, and blurb slurring.

Yes, you are lucky. You have not been prejudiced (by your own success???) into insisting all others must share your personal experiences. You are free people. You are ready to take advantage of all types of French Horns including the new (for schools, that is) single Bb French Horn.

Your Lucky Horn

A school-minded concern in the home of the Dodgers and the Tree has just announced a simple three-valve single Bb French Horn. They have for several years followed the horn columns of instrumental magazines, and take pride in meeting our acknowledged need—a model French Horn used by professionals to reduce mistakes.

And that's not all. These folks pioneer in the furnishing of an Ab slide (whole step down from Bb) to enable the one fingering set-up used to play F music parts, to be used also to play Eb music parts. Of course you draw out the valve slides just like you do when changing an F slide for an Eb slide (don't you, huh?).

This Lucky Bb horn (called Lucky because it guesses far more note right) should cause no fingering problem to impartial instructors, since there is no loyalty to customary fingerings to be broken down. Just secure a SIMPLEX fingering slide rule (Mills Music, Inc.), two-bits, and the Bb fingers for reading F music appears in the lower window. The same window is used for reading Eb music with the Ab slide inserted.

Notice how many fingerings are identical, in the same way we notice identical fingerings between Eb tuba and BBB tuba (don't you, huh?). You will notice that F and G fingerings are swapped—easy to remember. Put in your own marks to indicate on which pitches to close the bell part-way, and on which pitches to open the bell more completely.

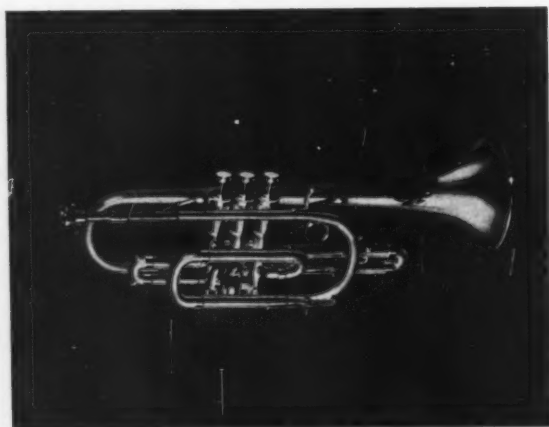
I hope, Mr. E. J. C. that the Bb single French Horn will be your first experience with French Horn. From this you may choose to explore the double horn in Bb-and-F; it will be unnecessary to handicap your horn students with single F horn.

And Congratulations!

Dear Mr. Cox: "I have just secured a single Bb French Horn. Will you send fingering, and short-cuts for changing an F horn player to Bb horn?" G. C., Music Director, Texas.

Here's the situation most of us find ourselves in. We are willing to change over to benefit our students and our results. But we don't want to spend any wasted energy in changing over. Again, follow up that Mills Music, Inc., SIMPLEX fingering slide-rule. It's fun because it moves, sort of a handy pocket game.

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Note that you can salvage the familiar scale from C down to Ab (in F music), and that from F down to Db the fingerings duplicate C down to Ab. Middle F and G are just the opposite of usual fingering. High G is open, middle G is 1, low G is 1-3. High F₂ is 2, middle F₂ is 1-2, low F₂ is 1-2-3. Low C is 1-3, low B is 1-2-3.

Other helpful suggestions for change-overs are to correct occasional sharp notes with hand chiefly, drawing valve slides gradually until the scale seems tempered. Expect middle G (in F music) to sound flat, and low G to sound sharp, same as the corresponding notes would be on baritone, cornet, etc. Correct these by hand and lip.

Bb horn tone is up for unnecessary criticism in the matter of tone. In both band and orchestra up to the level of symphonic performance, the Bb horn in the hands of the average student will actually sound better. This comes more and more true as the bell is brought close to the side of the body, and the throat covered as advocated by Joseph Franzl, New York horn coach who uses a slightly cupped position, heel of hand against near side of bell aperture, fingers not touching metal. This produces a refined penetration (similar to tuning bar) lacking in metallic mellophone defects.

Thank You

Dear Mr. Cox: "A distinct pleasure to receive a letter from one as busy as you must be. I've read SCHOOL MUSICIAN horn articles for years and always enjoyed them. Just judge around the country a little and see what a sad situation horn students are in. Personally would prefer Bb horns, especially for second, third, and fourth parts. (First is presumably talented, and may be able to deliver good performance on single F.—Ed.) Accuracy is real problem on F horn, and difference in tone quality is hardly noticeable. More power to your work." E. P. M., U. of Minnesota.

Just what is the startling difference for the student between the blowing of an Bb horn and blowing of an F horn? Would you rather sing or speak through a megaphone, or a waterpipe? Which would be better understood for pitch, enunciation? The megaphone of course. The Bb horn sings or speaks more clearly. Band directors who recall their boyhood period when their voices were changing, and would become unreliable when singing or speaking know what the average French Horn student feels like most of the time. Add the Eb slide, and the ailment is more noticed.

Of course the "acid test" is actual use of the Bb horn when the fingerings have been penciled in over the notes of a passage which has been unreliable on F horn, or unmusical on mellophone. Any tricks which can be done on F horn, such as muting, can be done on Bb horn, either by drawing the tuning slide an inch or so for stopped horn, or using a non-transposing mute like Stone-Lined, or various trombone mutes whose corks or surfaces can be made to fit quietly against the horn bell surface.

Three valves is enough for most school work, and keeps the price in reasonable range. Yes, Bb horns come with as many as five valves (see cover of SYMPHONY magazine, November 1948, 515 Madison Ave., N. Y. C. 22). And Bb horn treated as a concert-pitch instrument is a natch for the coming instrumental music education in which melody-playing takes priority over part-playing.

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How to Compose and Arrange

The Composers and Arrangers Corner

By C. Wallace Gould

Director, Dept. of Music
Southern State Teachers College
Springfield, South Dakota

Every so often a new work for band or orchestra is published that I find to be especially interesting both from the standpoint of the arranging technic employed and from the harmonic and contrapuntal devices that are utilized. As an arranger constantly on the lookout for anything new in the field of arranging, it is always a pleasure for me to examine the works of different composers and take note of anything new for future reference.

I have known Carl Christensen, Director of Music at South Dakota State College at Brookings for some time and have had a great deal of admiration for his genuine musicianship, his skill in conducting, and his sincere human qualities that have so greatly endeared him to the students in his bands and orchestras during his many years of service. It was, therefore, a great privilege for me recently to be able to look over one of the first of the newly printed copies of his newest work for band.

Nordic Fantasy by Carl Christensen and published by Neil A. Kjos Company is a fine new addition to the literature of band music. It is not overly long, in fact just 111 measures, and is interesting both rhythmically and harmonically as well as melodically from beginning to end. The various instrumental parts lie well within the playing registers of the different instruments and although the arrangement is unusually full and complete, it is not a difficult number and should be easily handled by a good Class C band.

Some of the fine features of the work that especially interested me on first examination are Mr. Christensen's expert handling of his clarinet and flute parts. After two measures in which we hear a soft sustained pedal point in the brass clarinet, bassoon and tympani, we hear a fragment of the opening theme of the work announced by the tenor saxophone against an ascending contrapuntal figuration in the three principal clarinet parts. The alto saxophone and oboe successively announce the opening motive and then against a soft obligato in flutes and clarinets we hear the first theme in its entirety tossed from one to another of the three instruments mentioned above, that is tenor saxophone, alto saxophone and oboe.

The full band next takes up the theme fortissimo and then leads us through a solo clarinet cadenza of moderate difficulty into a short transition passage which leads me to a brilliant repetition of the theme in the brass with an interesting variation treatment in the clarinets and flutes along with a nice counter-melody in the baritone.

This variation is abruptly terminated and we are led into the second variation.

out of $\frac{3}{4}$ time and into $\frac{6}{8}$ in a manner that strongly suggests the droning of bagpipes and the atmosphere of the Scotch Highlands. This section is of some length and gives the composer an opportunity to toss the variation motive back and forth from saxophones to cornets to clarinets and at the same time present some interesting figuration motives in the flutes and clarinets.

The third principal variation is marked *L'istesso tempo* at first and is in $\frac{6}{4}$ time leading us into a statement of the theme in augmentation in the clarinets against a scalewise obligato in the flute, piccolo, and E flat clarinet and a supporting counter-melody in bassoons and baritone. This is marked *Andante maestoso* and very effectively leads us into the rapid coda passage marked *presto* which brings the fantasy to a brilliant and exciting conclusion.

To me Carl Christensen's *Nordic Fantasy* is an exceptionally fine work utilizing the theme and variation form as a basis. All the parts seem to be interesting and even the horns, which are so frequently assigned uninteresting parts in band works, get some opportunities to intone passages of rare beauty. Played at the American Bandmaster's Association convention a few years ago, this work of Carl Christensen received much favorable comment. I am sure that when you try it over in your band you will like it and want to use it as a contest selection, and in my estimation it is certainly deserving of a prominent place on your next band program.

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ly not given a square deal? True, now and then the first alto saxophone is given a chance to solo in a band work and now and then the tenor saxophone is likewise afforded this opportunity. How many times, however, do these instruments get a chance to shine in comparison with the solo cornet or even baritone horn?

Where I think we miss the boat is in not giving our saxophone quartets a better chance to be featured. Have you ever tried any arrangements of well known hymn tunes such as "Blest Be the Tie That Binds" or "Oh Master, Let Me Walk with Thee" or such popular favorites as "Old Black Joe" or "Drink to Me Only with Thine Eyes" for saxophone quartet, that is to say, 1st and 2nd Alto Saxophones, B flat Tenor and E flat Baritone Saxophones? If you don't have any copies of arrangements of well known favorites for saxophone quartet, it is very simple to make these yourself and I am sure that if you will feature your saxophone quartet on your next band program, you will be delighted with the audience response that you get. I think that too often in the past we have featured brass ensembles to the exclusion of our saxophones.

If the piece that you want to arrange for saxophones is in a concert key of one, two, or three flats, you will probably not have to transpose it when you start to make your arrangement. If, however, it is in sharps, it will suit your saxophones better if you change the concert key to flats before transposing the various parts for saxophones.

Let us say that you want to arrange such a piece as "Drink to Me Only with Thine Eyes" for four saxophones. This piece is printed in most books in the concert key of E flat. From this key it is very simple to transpose the saxophone parts.

The simplest arrangement will be to entrust the soprano and alto parts in the four part arrangement to the first and second E flat saxs. The tenor part can then be handled by the tenor saxophone and the brass part by the baritone saxophone (unless you have a bass saxophone, in which case this may be used, though I myself prefer the baritone sax especially when the arrangement is to be for small ensemble where the heavy bass sax tone would not be of advantage).

The soprano part may be copied from the four part vocal arrangement by raising all the notes a major sixth, that is to say e flat¹ will become a c², and the three flats will be dropped from the signature making the part in the key of C. This procedure may also be followed in copying off the 2nd alto sax part from the alto part in the vocal score.

In transposing the tenor sax part from the tenor part in the vocal score it will be necessary to change to treble clef and to raise the part a major ninth, that is to say an octave and one note. Furthermore two flats will be dropped from the signature making the part in the key of F, and b flat will now become c².

The baritone saxophone part likewise will require lifting the bass part from bass to treble clef and will have to be copied a major sixth plus one octave higher. Three flats will be dropped from the signature and the part will be in the key of C, and e flat (small octave) will become c² (two line octave).

Other than to watch carefully that in making your transpositions you keep your interval relations at all times correct, there is no trick at all to make such a simple arrangement. Of course, when accidentals occur, it will be necessary to be careful.

For example, in your first sax part, if in the vocal arrangement you should have an e natural¹ instead of e flat¹, it will be necessary to raise your part to c² of c². But this, likewise, is not hard if you count up a major sixth for every note you transpose.

I always have been a firm advocate of band programs where the reeds as well

as the brass instruments are given an abundant opportunity to star. Why don't you include some pieces for saxophone ensemble on your next program? I am convinced that if you do, you will like the restful contrast that these will give you to the larger and heavier selections for full band.

See you next month.

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The History of the Flute Continued

The origin of the transverse or "German Flute" as we know it, with its embouchure (blow hole) placed near the end of the head-joint, and which is held horizontally across the lower lip, has been the subject of much speculation. While known to the Chinese and Japanese from time immemorial, its use in Europe, prior to the Christian era has not been proven. Carvings on Japanese monuments and Buddhist relics dating from 50 B.C. contain representations of the instrument but no complete specimen has been found to authenticate its use by the Greeks, Romans or Egyptians prior to this time. To Krishna, the well beloved and mostly widely worshipped deity of the Hindus, has been accredited the invention of the flute. From a theoretical view-point, it is quite easy to believe the oblique flute (which was blown across the open end) to have preceded the transverse flute, with its stopped end and lateral blow-hole; the former representing the natural stage, while the latter portrays its evolution by way of the arts of man.

By the seventh century the transverse flute became quite well known throughout Europe. While the Germans gave to this instrument its greatest development, the French developed the most noted players. Even up to the time of this writing, this same condition prevails. It is to be hoped that eventually, the heads of our conservatories of music, schools and colleges will awaken to the fact that really fine flute instruction must come from highly schooled and accomplished flutists. When such time arrives, then our flute will be recognized as a solo instrument of intrinsic value.

To be continued.

A 435 vs A 440

Question: Pitch, and all the problems concerning it constitute most of my difficulties at the time of this writing. As you may see by the enclosed folder I am a musician, composer, lecturer and organizer holding three degrees. Quite naturally I am supposed to know "all the answers" but frankly I do not. Even though I don't know and I know that I don't know, it would be foolish for me to advertise the fact; SO—Mr. Fair, please do not use my name, in case you should wish to use this question in *The SCHOOL MUSICIAN*. It so happens that this—the October '48 issue—of this very splendid little magazine is the first I have seen for years, but it won't be that long again, for I have just sent in my subscription and from now on I'll profit by those fine columns that have to do with the various instruments. It may be of interest to you to know the "how come" that I have written you concerning this "pitch" problem.

I went into a music store the other day seeking literature that might be of help to me but found none. It was one of the owners of the store that told me that you had been quoted by the David Wexler Music Co. of Chicago, as being "one of America's foremost authorities on the flute." He suggested that I write you and then proceeded to hand me this copy of *The SCHOOL MUSICIAN*. He said that since the flute is known as the "King of the Wood-Winds" that you should have just the information that I am so badly in need of. Any help you can give me will be appreciated and maybe someday I can come to your assistance.

Answer: Thank you Dr. for your good letter. This question concerning Pitch—including the interesting questions you have asked—will, we believe, be of much interest to many of our readers. For this reason we will put forth our best effort to answer your questions through this column.

Pitch Confusion of Long Ago

When your columnist was a boy in high school we—as musicians—had two different pitches to cope with. There was what we called high pitch and low or international pitch. There was almost a half step difference between these two pitches. Maybe in Yorktown, the band was using high pitch instruments while the neighboring town of Pumpkin Holler was using low pitch instruments. This condition existed among the orchestras as well as the bands. If it was desired to augment one organization with players from the other town, then it was necessary for each player to own at least two instruments, one high and the other low pitch. Imagine the woes of the clarinet player who had to have one low and one high pitch B flat, and one high and one low pitch A. If he wanted to play E flat clarinet in the band, B flat and A in the orchestra, then he must have six clarinets in order to fill the various jobs. The poor flute player fared no better for he had to have a low pitch and a high pitch C flute, a low pitch C and a high pitch C piccolo, a low pitch and a high pitch D flat piccolo, and to be properly equipt he should have a low pitch and a high pitch D flat flute. In those days the D flat flute part was included in most scores. For the average flute and piccolo player, to do well on all occasions, he should have eight instruments in all, and many of them did just that. To make bad matters worse, there were wily musical instrument salesmen who actually kept a record of the towns in his territory that had musical organizations playing at the various pitches. If town B wanted to buy instruments for equipping a band, he would look up town A, and if A happened to be playing in low pitch, he would sell B high pitch instru-

ments knowing that sooner or later that all the fellows would want to play together.

When such time arrived it would be necessary to buy some more instruments in either high or low pitch, if the anticipated augmentation was to succeed. It was at this time that this intolerable situation was remedied by the

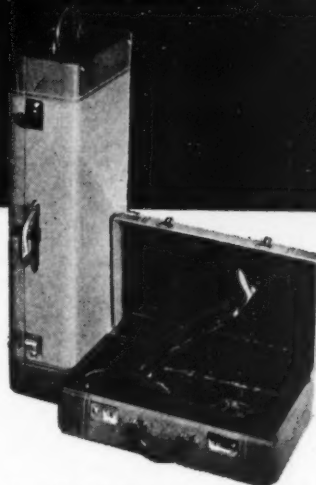
American Federation of Musicians

This organization came to a complete agreement to the effect that all musical organizations under their jurisdiction should play at the pitch of A-440. When this ruling became known there was much crying, yelping, knashing of teeth, etc. that came from musicians, salesmen and musical instrument manufacturers alike. By that time there were hundreds of musicians in this country who had bought wood-wind and brass instruments made in Europe that were made to sound A-435. It was said by many of our instrument makers in this country that even though they were equipped to make instruments to respond to A-435, that all acoustical schemes would have to be changed (especially those of the wood-winds) and that meant a complete change of shop equipment such as dies, drills, reamers, moulds, mandrels, etc. Many of them said that they would quit business before making all such changes. Nearly all the players were bemoaning the fact that they would have to buy new instruments, even though so many had just bought the new ones pitched at A-435. For this wee bit of a difference it just did not make sense to players or to manufacturers. All this ranting and raving and self-pity was brought about because so few of them knew anything about

Temperature and Its Effect

The answer to the problem "created" by the adoption of the pitch of A-440 by the American Federation of Musicians was as simple as this: Instead of thousands of American musicians having to throw away their new instruments of A-435 and having to buy new ones of A-440, and wood-wind manufacturers having to set up new acoustical schemes, buy all new tools, etc., it was discovered that A-435 as formerly thought to be used in France was not A-435 as we knew it, or rather found it to be when we tuned our instruments in rooms of such atmospherical conditions to that of which we were accustomed, namely about 72 degrees Fahrenheit. For some reason unexplainable, it seems that the instruments manufactured in France, and in fact over most of Europe, were made and tuned at a temperature of about 59 degrees. When these same instruments were tuned in a room with temperature of about 72 degrees, the pitch went up from A-435 to A-440, and SO! our terrifying problems were all solved as simply and easily as that. That the American Federation of Musicians were well aware of this fact before they made any such adaptations, we feel sure, but just where they got such conclusive and authentic information, we (your columnist) do not know. We are inclined however (judging from information gained by some extended research) that it came from Mr. J. C. Deagan of the firm that has for a long, long time been nationally and internationally known for their manufacturing of fine orchestra bells, xylophones, etc. And now, to all of you who play wind instruments, this should be the final argument to convince you that before starting to play, that your instrument should be warmed up to (at least) room temperature.

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How to Play the Violin

Strings

"The Strength of the Orchestra"

By Elizabeth A. H. Green

Music Education Department, Burton Tower,
University of Michigan, Ann Arbor, Mich.

Virginia is building Strings!

It is a real thrill to write such a sentence,—for Virginia has been known as a "Band" State,—as have so many other states in the United States. In fact, practically every state prides itself on being a "band" state. Bravo! But how much more complete the picture is musically,—and how much better is the music education program as such,—if the states will insist on a three-way span musically in the schools,—fine bands, yes,—but also fine orchestras and fine choruses.

Not every boy and girl in the world loves Band! Neither does every boy and girl love chorus or orchestra. But if all three are functioning vitally, more girls and boys will find the medium they do like. It has been our experience that having a fine orchestra does not cut into the band program,—for the type of youngster who takes up a stringed instrument is so often of a different personality from the student who is essentially band-minded. The result is not negative for the band. It is more than likely to be a very positive thing, for it adds students to the music department rather than cutting into the number of those taking the band instruments.

It has further been our experience, that where there is a good band and a good orchestra and a good chorus department more students enjoy music, for each organization appeals to a distinctive type of personality. Consequently more children participate, and more enjoy the results,—for life.

But to get back to my story. Virginia IS building Strings TOO.

It was my great pleasure, in December, to go to Richmond, Virginia, to conduct the All-State String Orchestra. This was an organization of a hundred and twenty string players. The All-State String Orchestra is in its sixth year. And I am happy to report that a perfectly exquisite program was played by these students. Not only is Virginia building Strings,—Virginia is building GOOD strings. And what a pleasure it was to hear that wonderful mass of string tone as it swelled to a fine climactic forte, and as it died to the softest pianissimo. It is one of the most gorgeous sounds in this world.

Something else that I found in Virginia which was thrilling was the excellent intonation of this group. Virginia is building strings that play in tune. A thousand Bravos!

How was it done? Chiefly through the efforts of one gentleman who refused to let strings die a natural death. It takes character to will life into any project. And it can be done if the power back of it refuses to be moved in its fundamental determination.

Mr. Wendell Sanderson, supervisor of music in the Richmond Schools, is a well-known choral conductor. He is one who goes out directing choral clinics. But he

is a real music educator first. He insists that band, orchestra, and chorus all furnish his students with the finest experience obtainable in each field. Consequently more students study music for each one

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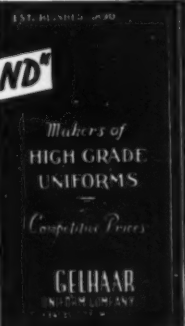
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start something for them. If they are poor woe-be-gone things that have been neglected like unloved step-children, start something anyway. Get some music that is so easy it can't miss, and give the youngsters a chance to get together. And then teach them and others like them, and keep on giving the opportunities to participate, and the first thing you know you wake up one day and find you have a real string department flourishing. Patience, perseverance, participation, pedagogy. You can't lose!

There is such deep and satisfying gratification in the sound of beautiful string tone. Each instrument, if in tune, enhances each other instrument. And truly, if the teacher insists on good intonation and works patiently for it, it is not as hard as one is often led to think to get a string orchestra to "sound". The men who have taken time to build both bands and orchestras insist that the sound of the string tone is a relief in the teaching schedule from the percussive nature of the band as such.

Be that as it may, Virginia is well on the way to being known as a state that is building a real Music Education program.

.....

The week's mail has been more than usually interesting.

A very fine scientist has written me as follows,—and I pass it on for it will be of interest to followers of this column:

"I have just read with considerable interest your short article in the November issue of the SCHOOL MUSICIAN. You point out very lucidly why new students of music, who are not accustomed to the counting of beats, think that 1½ 'beats' have elapsed when they have counted 'one, and'. Few musicians, except those who have had a mathematical training, recognize the reason for this difficulty.

"Of course, the trouble started because the musician is generally not mathematical. The mathematician would start counting at zero. He would count '0, 1, 2, 3,' then back to zero again. Under this system, the beginning of each measure, like the beginning of any magnitude, would be zero. When he counted '1, and,' exactly 1½ beats would have elapsed."

To me this is a fascinating commentary on the whole subject of counting time,—and surely explains logically why the child has the confusing experience recounted in the column for November. I, personally, appreciate such comments more than I can say.

Other mail, from Tel Aviv, Israel, informs me this week that the very wonderful,—nay, even stupendous,—book on conducting written by Nicolai Malko (often called the greatest living Teacher of Conducting) has at last been accepted for printing in English. (The book already is on the presses in Russian and German). Also, that the English edition is now in the proof-sheet stage, and that it will have world-wide distribution. I predict that this book will do for conducting what Cecil Forsythe's "Orchestration" did for music in that field.

Sorry, I do not know who the publisher is at the present time. Undoubtedly announcements will be forthcoming in due time.



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How to Play the Accordion



Let's Teach and Use More *Accordions* In School Bands and Orchestras

Greetings!

As 1948 bows out of the picture, I wish to extend to my readers all good wishes for 1949. The past year has proved a very happy and interesting one in our lives. Many young people took up the



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By Anna Largent

213 Williams St., Aurora, Illinois

study of the accordion, thereby releasing new energy in the field of music. We can all look forward and visualize a great future for this art in the country. So a happy New Year to you.

Flash! New Music Notation

For years music educators have been working on methods to simplify the reading of music, especially for young people.

A new system has been developed and perfected by Robert Whitford, 18 North Perry Square, Erie, Pennsylvania, a graduate of music of the Fredonia State Teachers College and president of the International Piano Teachers Association.

In his system there are no sharps whatever. There are only flats which are written by a triangle. All sharps, flats and natural signs are completely eliminated. Key signatures are done away with entirely. The key is indicated, but does not effect the notation.

He predicts that if in time this system is adopted, gone forever are the wrong notes played by students not remembering the sharps or flats in the key signature. Pupils will be able to read by sight the most difficult compositions. For example:

Old Music Notation



Whitfordized Music Notation



Accordion Methods

Many good instruction books are on the market, and new graded courses available to suit the fancy of every teacher. A good book will start the pupil off on the first exercises using the proper finger action. A continually graded rate of development is maintained, and rests are introduced along with time values of notes and meter. Succeeding lessons should properly develop each finger in turn. As he progresses he will soon play pieces and perform at a recital, and from then on his goal is to become a fine player. The course should cover all the grades, ending in the highest stage of virtuosity.

Main spring of Interest

Several years of study under the guidance of a teacher is the foundation and preparation for the years during which the student will have to rely on himself to develop his own individuality. It is at the time when he meets others pursuing the same aims, that he will gain the knowledge and confidence, which will help

him in whatever vocation he chooses to make his life work.

Other Values

A welcome addition to any community is a home town group playing together. They should be given every encouragement and help by the professional musician. Besides its advantages in training young people to play together, they develop co-operation ability and respect for one another and orderly thinking.

The more a group practices together, the more they become accustomed to each other. Its success depends upon its unity, to be able to sense and adjust ones playing with the others. This unity and studying each others individualities makes for a better ensemble.

A change of personnel disrupts the entire routine, no matter how fine the individual players may be. A group is at its best when the players are perfectly accustomed to each other, which usually takes several years of training and practicing together.

Accordion Ensembles

Much fun can be derived from group playing, for it not only gives a lot of enjoyment to the participants, but to their family and friends. After a student has studied and acquired a certain amount of technical proficiency, he should organize a small unit, practice together and find this an enjoyable experience. He little realizes that now he has opened the most interesting chapter in his musical career.

Radio

A great help to small combinations is the radio. They will hear similar groups organized as to size of membership and type of instrumentation, and try to develop their own small groups along the same lines. This creates an interest and love for music, though very few will in the end choose music as their future career, but for fun and recreation, nothing can equal this get together practice period.

Other Hobbies

Students who have a desire to make music their career, should see that their daily program has a great deal of variety. He should become interested in some other wholesome hobby, to take him away from becoming too engrossed in his study of music. It is true that no one gets very far in the musical profession without intense concentration, but too much of it will make him very sensitive to criticism, which will cause him to worry, and become upset and irritable, at the slightest provocation. Musicians live in a world of their own, unless they get away from all of it a certain period every day. A hobby of some sort which is entirely different, and thoroughly enjoyable, to give a complete rest to the mind, body and an overworked nervous system. It is the musician that lives his music every minute.
(Please turn to page 42)

★ Classified

INSTRUMENTS AND REPAIRS

WE HAVE HUNDREDS of guaranteed rebuilt and new Band and Orchestra instruments, and accessories ready for immediate shipments. Heckel and Conservatory Bassoons, Bass and alto clarinets, English horns, Conservatory and Military oboes, Wm. S. Haynes Flutes and piccolos, Ludwig Tympani, Deagan Vibraphones, Zildjian cymbals, chimes. Large stock of standard name sousaphones, bell front and upright alto and baritone horns, upright and recording bass horns, mellophones, single and double French horns, in good hard cases. Large selection of clarinets, cornets, trumpets, saxophones, alto, tenor C-melody, soprano, baritone and bass. New School Budget Payment Plans, now available. Write us about your requirements. We will ship on approval same day as order is received. Meyer's specializes in equipping school bands and orchestras. Let a specialist quote you on your requirements. From "A Single Instrument To a Whole Band." Write for Meyer's Pre-View of Bargains—Fall and Winter Edition 1948. Meyer's Musical Exchange Co., 454 Michigan Avenue, Detroit, Mich.

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FOR SALE: One double "B" flat sousaphone, one "E" flat sousaphone-cousenon, and two string basses. These instruments are reasonably priced and are in good condition. Ernest T. Heim, Supt. Schools, Humbolt, Nebraska.

HUNDREDS of reconditioned cornets, trumpets, trombones, alto horns, mellophones just what schools are looking for ranging in price from \$57.50, up. Big stock of sousaphones \$195.00, up. Upright bass horns from \$89.50, up. Baritone horns from \$72.50, up. Hundreds of saxophones from \$49.50, up—C melodies, sopranos, altos, tenors, baritones, etc. Rampone Albert system bass clarinet \$187.50. Bettey conservatory system Bassoon \$135.00. Heckel system Bassoon \$365.00. New Heckel system bassoon outfit \$595.00. Selmer Boehm system alto clarinet outfit \$365.00. Pan American Conservatory Oboe \$197.50. Kruspe Double French Horn \$395.00. King Double French horn \$325.00. Kruspe single French horn \$225.00. York single French horn \$157.50. Conn silver plated BB sousaphone \$395.00. Holton silverplated Eb sousaphone \$325.00. Goldlacquered small size bell front Eb recording bass horn \$225.00. Conn Goldlacquered Eb bass horn \$162.50. York goldlacquered BB upright bass horn \$187.50. Holton silverplated bass trombone outfit \$165.00. King silvertone cornet outfit \$147.50. Selmer goldlacquered trumpet outfit \$135.00. Selmer goldlacquered tenor saxophone \$265.00. Buescher Aristocrat goldlacquered tenor saxophone \$185.00. Conn goldlacquered tenor saxophone \$185.00. Pan American silverplated tenor saxophone \$135.00. Buescher goldlacquered Baritone horn \$127.50. Conn silverplated baritone horn \$147.50. Pan American silverplated alto saxophone \$97.50. Conn silverplated alto saxophone \$125.00. Buescher silverplated bass saxophone \$195.00. Conn goldlacquered baritone saxophone \$225.00. Conn Conquerer goldlacquered trombone \$147.50. Set of new Pedal Tympani \$290.00. Olds trombone \$147.50. King 2 front bell recording Euphonium with case \$265.00. Super Olds trombone \$165.00. Lyon & Healy, 5 valve double bell euphonium \$125.00. Conn Caprion trumpet with case \$145.00. Deagan Model 350 Marimba \$125.00. Buescher goldlacquered baritone saxophone \$225.00. Kohler silverplated sax fingering oboe \$197.50. Jenkins goldlacquered sousaphone \$195.00. Violin outfits \$18.50, up. New violin outfits \$24.50, up. Used cellos, \$42.50, up. Sprinz, 4 rotary valve BB upright bass, excellent horn \$285.00. Buescher 400, goldlacquered tenor saxophone, like new, \$295.00. Selmer Wood Boehm Bb clarinet with case \$165.00. New Viola outfit \$39.50, and hundreds of other bargains to select from. Write for free Bargain List. Adelson's Musical Instrument Exchange, 446 Michigan Avenue, Detroit 26, Michigan.

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MAXIM Oboe Reeds, handmade, selected cane, easy blowing, beautiful tone, perfect pitch, \$1.25 each. 3 for \$3.25. Individually packed. Formerly Philadelphia Orchestra, Goldman Band, Maxim Waldo, 1475 Grand Concourse, Bronx, New York.

ALLEN Oboe Reeds: Handmade by a professional oboist. \$1.35 each, 4 for \$5.00. Specify strength: soft, medium, hard. Allen Reed Co., Box 579, Station A, Champaign, Illinois.

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BASSOON REEDS. Handmade by first bassoonist United States Marine Band. \$1 each. William Koch, 5022 38th Avenue, Hyattsville, Maryland.

BASSOON REEDS: The Ferrell Bassoon Reeds nationally known among school bassoonists for their satisfactory service, made from that fine quality genuine French Cane. 4 reeds \$3.80—\$11.00 doz. John E. Ferrell, 3509 Juniata St., St. Louis 18, Missouri.

OBOE REEDS— Made from imported cane. Quality guaranteed, \$1.00 ea.; 85c plus old tubes. Also E horn reeds. Try them. Russell Saunders, Box 157, Elkhart, Indiana.

UNIFORMS

FOR SALE: 40 Cardinal capes and caps. Gold satin lining; gold trim. Capes \$4.00 each; caps \$2.00 each. Write J. P. Darnell, High School, St. Anne, Illinois.

FOR SALE: 57 band uniforms, black with orange trim and orange citation cords made of melton cloth. Single breasted coats. 44 white web belts. Also drum major's uniform, white with gold trim. Many of these uniforms used less than one season. Richard Eckler, Bowling Green State University, Bowling Green, Ohio.

BAND UNIFORMS for sale. Slightly used. 35 complete uniforms, red coats, blue pants. Good condition. Sample on request. McLoughlin Junior High School, Mr. Max Snyder, Principal, Vancouver, Washington.

FOR SALE: 30 band capes and caps. Black and orange. Excellent condition. Cheap. National Band Instrument Service, 620 Chestnut, St. Louis 1, Missouri.

See Next Page for More Interesting Bargains

Accordions Front This Band



The 75 piece band of Tulare Union High School in California was one of the first to adopt the accordion and they have made brilliant use of this colorful instrument. Another picture appears on the cover of this issue. Director Lyle LaRette is enthusiastic about the accordion which has now been acclaimed a legitimate and essential educational instrument by the association.

Classified Continued

UNIFORMS

FOR SALE: Forty-five blue and gold, cotton twill band uniforms including caps, white Sam Brown belts, \$250.00. Taft High School, Taft, Oregon.

(70) **NAVY BLUE** uniforms, caps, gold cords, Drum Major's outfit \$300.00. (Forty) purple capes \$40.00. (Sixty) white coats military collars \$90.00. (30) mess jackets (purple gold) \$60.00. Band caps made to order (all colors) \$2.70 each. Beautiful red gold drum major's outfit \$20.00. (30) white double-breasted coats \$50.00. Majorette costumes assorted colors \$5.00. Shakes \$4.00. (20) black (A.F.M.) coats \$40.00. Minstrel wigs \$2.50. Double-breasted Tuxedo suits (tails) \$35.00. Shirts \$2.50. Single-breasted Tuxedos \$16.00. Shawl collar coats double-breasted, assorted colors \$8.00. Tuxedo trousers \$6.00 every size. Cleaned, pressed, every size, \$6.00. Orchestra coats peak lapels \$4.00. 20 green capes \$20.00. Red band caps \$2.50. Velvet curtains. Costumes. Free Lists. Wallace, 2416 N. Halsted, Chicago 14, Ill.

FOR SALE: 65 Whippoorland Band uniforms, Royal blue trimmed in gold. Single breasted coats with gold citation cords and Sam Brown belts. Five majorette and two drum major's uniforms to match. Also 65 caps to match. Sample uniform and prices upon request. Arthur N. Moe, Director, Grand Ledge High School, Grand Ledge, Michigan.

45 ROYAL BLUE Wool Whippoorland band uniform, gold trim, coat, trousers, cap, Sam Brown belt, citation cord. 45 Royal Blue Cotton Gabardine uniforms, jackets, skirt, shako, plume. Good condition. Bargain. Write for sample outfits and prices. Adelpia Uniform Co., 1122 Walnut St., Philadelphia 7, Pennsylvania.

FOR SALE: 90 to 100 dark blue grade school band coats, gold trim, caps to match, black Sam Browne belts, good condition. Write Supt. C. B. Smith, Pekin Public Schools, Pekin, Illinois.

FOR SALE: 60 Navy blue and white military style band uniforms. Write to Band Director, Senior High School, Westfield, New Jersey for full description.

FOR SALE: 70 uniforms, military officer style, caps, Sam Browne belts, cardinal coats, navy blue trousers with cardinal stripes; 2 drum major uniforms to match; 5 girl twirler outfits, Philip Morris style, both skirts and trousers. G. B. Zimmer, Secretary, Board of Education, Plainfield, N. J.

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ACCORDIONS

(Begins on page 40)

ute of the day and night, that does act odd and queer, and is very hard to get along with.

Questions and Answers

Dear Mrs. Largent: I have trouble in six-eight time. Please explain how to play it in a fast tempo. *Marie D., Illinois.*

Answer: It all depends on the tempo. In a slow movement count 1-2-3-4-5-6 accenting one and four. In a quick tempo count 1-2 just as though 1-2-3 were a triplet and 4-5-6 another triplet. In this case one is accented slightly more than four.

Dear Mrs. Largent: My son owns a very fine accordion, but lately when he is called to play at different functions, it seems to be out of tune for at least an hour, as though it needed warming up. What causes this or are we mistaken. *Mrs. Frank R., Montana.*

Answer: In your part of the country it is cold this time of year. Very likely the dry cold temperature has some effect on your instrument. It will give out with peculiar sounds until the reeds have become warm to the room temperature. I would advise giving the instrument sufficient time to absorb the room temperature before playing. But do not place the accordion too near to a radiator, as too much heat all at once is injurious, for it would have a tendency to dry and shrink the tiny leathers that cover the reeds. Also be careful not to jar or jolt your instrument when driving to and from places.

Dear Mrs. Largent: I have my own dance band and naturally play popular and boogie. Recently have decided that my future lies in the concert stage. Will the playing of this kind of music interfere with the interpretation of classical music? *John M., Wisconsin.*

Answer: If you are serious and expect to develop a taste for artistic music, the playing of too much dance music will interfere to some extent, that is if your musicianship is still in the formative stage. The occasional playing of popular music is good for diversion however.

Dear Mrs. Largent: Please explain the accent on the accordion. *Evelyn A., Georgia.*

Answer: To accent means a dynamic

emphasis on a tone or chord. The accented tone is louder and stands out more prominent. Now there is another way of making a tone more emphatic, namely by lengthening it. When a performer stresses a certain tone by making it longer, this is referred to as an agogic accent.

Lucky Music Students of So. Calif. Spend Summers at Beautiful Lake Arrowhead

With the increasing number of opportunities open to the school musician for the pursuit of advanced summer music training, none has made a more brilliant success of its first season than has the Arrowhead Music Camp in the San Bernardino mountains of California. On its beautiful lake site the surroundings and environment are indeed inspiring and under the direction of L. N. Steimle, president of Pomona, this venture looms of great importance to the young students of Southern California.

This camp is unusual in that the campers are selected without regards to financial ability to pay the camp fee but rather because of their fine character and outstanding musical talent. Most of the campers attend the camp on full or partial scholarships.

The list of Guest Conductors and Guest Artists at Arrowhead Music Camp includes, in addition to Eugene Ormandy, such outstanding men as Dr. John Vincent, head of Music Department at U.C.L.A., Irvin Talbot, head conductor for Paramount Studios, James Sample, program director for Radio Station KFI and head of The Hollywood Bowl Auditions; Vernon Leftwich, Los Angeles composer and teacher who directed the orchestra and choir in his "Seven Ages"; Lauris Jones, assistant conductor of The Pasadena Symphony; Edward Rebner, composer and arranger for United Artists Studios, and Rafael Mendez, world famous trumpet virtuoso.

Schoolboy's Prize Song Recorded by Johnny Long

"In the Glow of Evening," an original composition by a 17-year old high school student, played by Johnny Long and his orchestra, has been released by Signature Records. The student is Stanley Misch of Johnstown, Pennsylvania. He entered "In the Glow of Evening" in **SCHOLASTIC MAGAZINES' 1947 Creative Music Awards** while a student at Ferndale High School, Johnstown. It took first prize in the popular song division. Misch will receive full professional royalties for his song.

SCHOLASTIC MAGAZINES have conducted the Creative Music Awards for eleven years but this is the first time a winning composition has been recorded for popular consumption.

Misch's opportunity for commercial distribution of his song is traced to the fact that Signature Records co-sponsored a division of the Music Awards with Scholastic Magazines in 1947. Moreover Johnny Long, an outstanding favorite among young people, is personally interested in music aspirations of high school students. Long was doing concert work himself at the age of ten and while a freshman at Duke University organized a cooperative band with his classmates. He has been increasingly popular ever since.

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